AN INVESTIGATION OF THE REPRESENTATION OF FEMALES IN A POPULAR MAGAZINE DIRECTED AT TEENAGERS

BY

ANUSHA DAYARAM RAMBARAN

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I, ANUSHA DAYARAM RAMBARAN, declare that

AN INVESTIGATION OF THE REPRESENTATION OF FEMALES IN A
POPULAR MAGAZINE DIRECTRED AT TEENAGE FEMALES

Is my own work and that all the sources I have used or quoted have been
indicated and acknowledged by means of complete references.

Durban

March 2002

` ONE IS NOT BORN, BUT RATHER BECOMES, A WOMAN.`

Simone de Beauvoir

This dissertation is dedicated to my late father, Dayaram Rambaran.

ABSTRACT

In this study I investigate gender representations in a South African magazine directed at a teenage female readership. It begins with a survey of sociolinguistic understandings of the relationship between language and gender, and of critical linguistic insights into how gender and gender relations are constructed through discourse. This is followed by the Critical Discourse Analysis of selected texts from the magazine. These analyses reveal that the writers draw on conventional representations of women and conventional social relations between men and women to perpetuate subordinate roles for woman in a male-dominated society. On the basis of this evidence I suggest that such magazines serve as instruments of social control in a patriarchal society by positioning women as being overwhelmingly concerned with their personal appearance and with developing and sustaining relationships with the opposite sex. I also point to the ways in which the writers have drawn on representations of femininity to position the readership as consumers, thereby serving the interests of the capitalist modes of production. This study concludes with suggestions on how the findings can be used to implement Critical Language Awareness in the classroom.

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Abstract

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CHAPTER ONE

1.1 INTRODUCTION

The purpose of this chapter is to provide a brief overview of my dissertation, discuss the aims of this study and to outline the research questions that I will attempt to answer in my research itself. I will begin by outlining a list of key concepts used in this study. I will then outline my research questions and conclude with an overview of the chapters that follow this one.

Although the dissertation being compiled primarily concerns language use and falls within the field of linguistics, it is relevant also to gender studies, media studies and education. More specifically, the study is located within Critical Linguistics. It involves the use of Critical Discourse Analysis (CDA) to identify ideological representations of gender in mainstream media texts aimed at teenage females. It further involves the use of the outcome of such analysis for the construction of Critical Language Awareness (CLA) materials for use in the classroom as a means of promoting critical literacy, both in and out of the classroom.

I will now provide definitions of key concepts, which I have used in this study.

1.2 A LIST OF KEY CONCEPTS USED IN THIS STUDY

CRITICAL LINGUISTICS refers to the branch of linguistics which seeks to explain the relationship between language, power and ideology. Critical linguists believe that as language is a social phenomenon, language use needs to be examined in relation to the wider society and the various structures that control the use of language.

Language is not neutral but a social construction. Critical linguists refer to the social use of language as "discourse".

DISCOURSE refers to "language as a form of social practice" (Fairclough, 1989: 20). Fairclough explains that he views language as a social practice because it is part of society and can therefore be regarded as being socially determined. When people accept and adhere to the conventional ways of language usage, they engage in language as a form of social practice.

TEXT refers to "the linguistic form of social interaction" (Halliday, 1994: 38). Discourse is a process and the text is the outcome of that process. Such texts may be spoken or written.

GENRE: Talbot (1995: 44) defines genre as "a socially recognized activity type that can span a wide range of discourses". Examples of genre are interviews, recipes, jokes and debates. Genres are distinguishable from each other in terms of their form and purpose. Knowledge of genres enables people to achieve certain goals through discourse.

CRITICAL DISCOURSE ANALYSIS refers to the method used by critical linguists to uncover the ideological content of texts. Critical linguists use functional grammar to examine the formal properties of texts and relates the discourse of texts to the

process of production of the texts and the social conditions which control the production of texts.

CRITICAL LANGUAGE AWARENESS (CLA) is "an approach to language teaching based on a critical theory of language and on Critical Discourse Analysis (CDA) both of which see the use of language as a form of social practice" (Janks 1996: 3). CLA refers to the application of the theories of CLS and the findings of text analyses to learning situations. CLA raises awareness of how people can become aware of how certain conventional representations in language usage function to disempower them.

GENDER: I will use this term to refer to "socially constructed categories based on sex" (Coates, 1993: 3-4). Whereas the term "sex" refers to the biological differences between males and females, the term "gender" refers to the expectations that people have of others because they are male or female.

SEXISM refers to the process of stereotyping, discriminating against or showing prejudice against people because of their sex (Mackenzie, 1992: 162).

PATRIARCHY is a social system which is based on the beliefs of men's superiority and which gives men the major decision-making power (Mackenzie, 1992: 160). This system disadvantages women in society as it results in women being accorded subordinate status in society.

1. 3 <u>AIMS OF THIS STUDY AND REASONS FOR CHOICE OF TOPIC</u>

The aims of this study are twofold:

1. To investigate, via CDA, how females are represented in texts aimed at teenage females.

AND

2. To develop CLA materials for use in the classroom setting, which will facilitate critical readings of the texts, referred to in 1.

The achievement of these "short-term" aims is intended to contribute to a "longer-term" aim of critical reading proficiency. This I envisage not only as a tool in educational settings, but as an essential life skill which students need to take into their home lives and into their lives out of school if they are to successfully challenge forces that may serve to oppress or disadvantage them in the wider society. Hence, I believe that it is my moral obligation as an educator to develop and enhance such literacy if education is to have the liberating effect it should have.

When I embarked on this research, I did so with many prejudices of my own. After observing my pupils' reading preferences and skimming through the texts that my pupils were reading, I concluded that they presented negative stereotypical representations of teenagers as people who were overwhelmingly concerned with grooming, beauty and relationships. Furthermore, I was concerned that the images of females in the print and visual media, together with the notions of the role of women that my pupils encountered in their daily lives in their homes and communities disadvantaged them by socializing them into certain conventional social roles. In this way they would perpetuate the vicious cycle in society which confines women to subordinate social positions. Although I was incensed, I did realize that something

could be done about this situation and that CLA, based on CLS, would be the key to empowering them.

My later readings which informed me about the covert system of gender which was prevalent in the use of English drew my attention to the fact that a program of CLA to raise awareness of such representations of gender would be a challenge. Discussions with many of my pupils who accept and actively promote such representations as being part of the natural order as far as gender representations are concerned brought to my understanding that I had little control over what students encountered in their readings. I did recognize, however, that what I could influence was how students responded to such texts. The process of developing CLA materials based on the theory of CLS has offered me a way of encouraging a critical reading of such texts. What is of greatest significance to me as an educator is that this study has encouraged me to critically reflect on and transform my own classroom practices.

1.4 RESEARCH QUESTIONS

In investigating the representation of women in media texts aimed at a teenage female readership and the investigation of using the findings of these analyses to develop CLA materials to raise awareness of gender representations, I will focus on answering the following questions:

1. How are women presented in magazines directed at a teenage female readership i.e. what values and identities are they portrayed as owning?

2. How are the social relations between men and women and those between women and women represented in these texts?

3. What sorts of CLA materials/ tasks might be used to raise awareness of the ideological function of texts using the insights gained by CDA?

1.5 OUTLINE OF THE REST OF THE DISSERTATION

Chapter two focuses on a survey of the relevant literature which informs my study. Central to this chapter are the sociolinguistic understandings of the relationship between language and gender as well as the critical linguistic insights into how gender and gender relations are constructed through discourse. This chapter also highlights the value of CDA and its potential for contesting dominant discourses and the ideological content implicit in them. I conclude this chapter with a discussion of the value of CLA in classroom practice.

Chapter three is concerned with the data collection procedures as well as the methods of data analysis. This chapter describes how the data was collected and analysed. The methodology of CDA, which is the chosen method of text analysis, is described. The methodology of Critical Ethnography is also described.

Chapter four focuses on the analysis of data. In this chapter, background information on Blush magazine is furnished. This provides a description of the contextual situation within which the texts are situated. Four texts are analysed using the methodology of CDA and the chapter concludes with a summary of findings present in the analyses of texts.

Chapter five, which is the concluding chapter, provides suggestions on the insights that CLA, based on CLS has to offer in terms of promoting emancipatory discourse in the context of the classroom. Suggestions are also offered as to how the findings of text analyses completed in the previous chapter can be used to develop CLA materials for use in the classroom. The chapter concludes with recommendations for further research in the field of language and gender.

1.6 CONCLUSION

In this chapter I have provided a list of the key concepts, as I will be using them in this study. I have also outlined the aims of this study, listed the research questions that I will answer in the analysis of data and provided an outline of the rest of this dissertation. In the chapter which follows this one, I will focus on a survey of the literature relevant to this study.

CHAPTER TWO

THEORETICAL PERSPECTIVES AND BACKGROUND STUDIES

2.1 INTRODUCTION

The purpose of this chapter is to outline the theories and report on research studies relevant the purpose of my study, namely:

- To deconstruct the ideological representations of gender in texts aimed at teenage females, and
- The development of Critical Language Awareness materials based on this.

My study is informed by sociolinguistics and critical linguistic theories and empirical investigations of the relationship between language and gender within these two fields. As my project is concerned with essentially three issues, the rest of this chapter will proceed as follows:

- Sociolinguistic understandings of the relationship between language and gender. This section will concentrate on relevant theory and on sociolinguistic investigations of language usage which reflects sexism.

- Critical Linguistic insights into how gender and gender relations are constructed through discourse. This section will outline the theory that informs Critical Language Study (CLS) and Critical Discourse Analysis (CDA), and review previous studies concerned with representations of gender in texts.

- Critical Language Awareness (CLA) and its value in classroom practice.

2.2 SOCIOLINGUISTIC UNDERSTANDINGS OF THE RELATIONSHIP BETWEEN LANGUAGE AND GENDER

Research on the relationship between language and gender only began seriously in the early '70's when women's movements began to question practices that entrenched gender discrimination (Freeman & McElhinny, 1996: 218). One important focus of early studies in language and gender was the role of language in the social construction of gender and in maintaining male positions of power in society. Studies on language and gender sought to explain this via an examination of men's and women's interactional styles, both in single sex groups and mixed sex groups. Other aspects examined included the ways men and women are referred to and the lexical choices and grammatical usage that researchers have suggested reflect unequal power relations between men and women in society. In the next two sections on language and gender I will outline and explain the theoretical models that have been developed to explain the relationship between language and gender, and then go on to provide examples of the sorts of language usage that feminist linguists have identified as disadvantaging women socially.

2.2.1 THEORETICAL MODELS ON LANGUAGE AND GENDER

Two theoretical models that have been developed are the dominance and difference models. In what follows, I have drawn on Freeman and McElhinny (1996) and Coates (1993) in describing these models and attempting to assess their explanatory potential, particularly in respect of the issues I address in my project.

According to the Dominance Model, women are an oppressed group, and it is their subordinate position in society that determines their distinctive ways of speaking. One of the first writers to write about language and gender issues in this way was Lakoff (1975). She refers to women finding themselves in a double bind: if they use "women's" language they risk not being taken seriously, and if they use "men's" language they risk losing their identity as women (cited in Freeman & McElhinny, 1996: 231). Critics have noted that Lakoff's claims are based on intuition rather than empirical work.

Spender (1980), another influential scholar who has contributed significantly to the Dominance Model, provides a deterministic view of language use. According to this view, men, who are dominant in society, control language. It is through this control of language that they control women and maintain their subordinate positions in society. Simpson (1993: 165-7) and Corson (1993: 125) argue that Spender's explanation is simplistic, presenting, as it does, women as completely powerless. They argue that the dominated people have strategies for resisting domination. In support of this argument Simpson cites the example of oppressed groups that develop their own antilanguages to resist domination. A further criticism of Spender's theory is that it presents women's language in a negative light.

The idea that discourse is controlled by the dominant groups in society is one that has been elaborated on by critical linguists. However, critical linguists do not accept

that women are powerless. Their challenging of certain conventions of sexist language usage illustrates that women are not powerless or completely controlled by the discourse conventions promoted by males in society.

The difference or dual culture theoretical model views men and women as belonging to a sub-culture (Coates, 1993: 13); this membership is reflected in their distinctive language usage and interactional styles. In this approach, by contrast with the Dominance Model, women's speech is viewed positively. For example, the theorists suggest that women's speech reflects their supportive, nurturing character. Kalcik (1975: 8), who examined the interactional styles of women in consciousness-raising groups, found that women's interactional styles were collaborative, structured around achieving harmony within the group, and centred around the topics. The women encouraged marginalized members to participate, did not interrupt, and showed sympathy in their extra-linguistics signals as well. The dual culture theorists put forward the view that the differences in language usage are fostered from childhood in the activities that children engage in either single sex or mixed groups.

The dual culture model has been criticised by feminists who feel that this approach to explaining interactional styles ignores the role of power relations. While the dual culture theorists celebrate women's interactional styles, critics have argued that a major limitation in their work is that they ignore the role of power relations in discourse. This is the major concern of critical linguists (Fairclough, 1989) whose theory I draw on extensively in this study. The analysis reported on in this study suggests that it is essential to examine power relations in language usage in order to

understand how asymmetry in gender relations is constructed and maintained. This is something that the explanations of differences as a product of a culture do not adequately capture.

Recent theories have moved away from the above two ways of explaining the relation between gender and interactional styles. Goodwin (1990: 8-9) argues that language and gender should be examined in terms of activities (e.g. Speech activities like directives and arguments; and play activities like playing house) rather than in terms of culture, as individuals who are familiar with more than one culture often learn to assume more than one gender identity. Goodwin's notion of examining language and gender in terms of activities has been expanded by Eckert & McConnel-Ginet (1992: 471- 472) who feel that gender is best studied in what they term "communities of practice". This they define as "an aggregate of people who come together around mutual engagements in an endeavour. Ways of doing things, ways of talking, beliefs, values, power relations- in short, practices- emerge in the course of this mutual endeavour" (Freeman & McElhinny, 1996:246). Eckert & McConnel-Ginet's theories are richer than those reviewed above in that they show that what goes on in interactions impacts upon wider social structures. Furthermore, like the other theories discussed above it falls short in not allowing for the possibility of emancipation through changing power relations.

As I show in my report on the analysis of texts, the theories outlined have provided useful insights into the relationship between language and gender. However, insofar as they are merely descriptive (i.e. stop short of social explanation) which is a

concern of critical linguistics (Fairclough, 1989), they do not contribute to emancipation, which is a crucial concern of this study. In this study, the presentation of women in the media is one that is not only explained using the methodology of Critical Discourse Analysis, but also addressed concretely in terms of the emancipatory possibilities afforded by Critical Language Awareness.

2.2.2 SEXISM IN LANGUAGE USAGE

In this section, I describe aspects of language usage that feminist linguists have identified as reflecting sexism in the wider society. Feminist linguists argue that gender is a social construct. They argue that, accordingly, it can be partly deconstructed if people use language in a way that reveals gender sensitivity/neutrality. As a means of contesting this sexism, they identify sexist language usage, suggest non-sexist alternatives and advocate the use of the latter. I will refer, for illustration, to three areas of language usage that have been focused on.

a) Naming conventions and forms of address

This area is concerned with surnaming practices and differences in how men and women are addressed. Historically in mainstream western cultures, women at marriage have been obliged to adopt their husband's surnames. Some feminist linguists have identified this as a sexist practice, which they argue reinforces male authority. As a consequence of such contesting it has become conventional, in many cultures today, to leave women to decide whether to retain their own surnames, to

adopt their husbands' surnames, or to adopt a hyphenated hybrid of their own and their husbands' surnames.

As far as forms of address are concerned, there was, in many cultures, one form of address for males (Mr.) and two for women (Mrs., Miss), depending on their marital status. The use of these forms of address implies that there are no distinctions between the unmarried women and girls. As a result of this usage, all unmarried females were perceived as juveniles. This practice has been challenged by women who believe that their marital status is irrelevant. They adopt the title "Ms" for adult women (irrespective of marital status) in order to propagate their point of view.

Research has also focused on the differences in the ways men and women are addressed, and how address terms are used to construct subordinate social positions for women (Wolfson, 1989: 168). Of particular interest is the use of first names and of terms of endearment. Wolfson's study (ibid.) which was conducted at a U.S. university campus found that female faculty members, regardless of their age, as well as younger male faculty members, are referred to by their first names while older males are addressed by their titles and surnames. This indicates that women, regardless of their achievements and position in society, are not accorded the respect that their male counterparts are accorded. This usage, Wolfson argues, serves to reinforce women's subordinate positions in society.

b) The generic use of the male pronoun

Feminist linguists have also focused on the use of the male pronoun "he" to refer to people in general. Wolfson (1989: 166) refers to the absurdities this convention

leads to, such as the case where a doctor said that abortion was a matter between a patient and his doctor. As Wolfson notes, this may be grammatical, but problematic from a biological perspective. For generic use, feminist linguists advocate the use of plurals, the substitution of "one" or "one's" for "his", the use of "s/he" in writing and the use of "their" when the subject is an indefinite pronoun. (Freeman & McElhinny, 1996: 224 –5).

c) Lexical choices and associations

Feminist linguists also object to the use of the masculine form of words as the unmarked form. The usage of certain words as the unmarked form reflects taken for granted assumptions about the traditional activities and professions that males and females engage in. An example of this is the use of "lady doctor" which implies that the unmarked form is a male doctor. Although this term may not carry overtly negative associations, it does reflect and reinforce the social expectation that doctors are male.

Feminist linguists also point to connotations that certain masculine and feminine forms of words have. Although "bachelor" and "spinster" as well as "master" and "mistress" are gender opposites, the male and female forms do not have the same connotations. In both these cases, the males are viewed positively while the females are not. Furthermore, identical activities of men and women are often perceived differently as Freeman & McElhinny (1996: 226) point out. They refer to a study by Stanley (cited by Graddol & Swann, 1989: 110) who found only 20 words to describe a sexually promiscuous man but 220 words to describe a sexually promiscuous

woman. S/he argues that words that originally had both positive or neutral connotations ended up having negative connotations only (Freeman & McElhinny, 1996: 227; Poynton, 1989: 54). One such example is the word "hussy" which is derived from the Old English word "huswif" (housewife). It originally meant "female head of the house", but now refers to a prostitute (Freeman & McElhinny, 1996: 227).

To sum up, feminist linguists have shown that areas of language usage reflect sexist practices in society. Their research constitutes a challenge to male domination. It attempts to give women a means of challenging these taken-for granted ways of using language. The study reported takes this challenge further. It does so by examining the ways in which women are written about in literature aimed at teenage females, and by finding ways to challenge disempowering representations.

I turn next to the theory developed within Critical Language Study. It is this theory that chiefly informs the critical discourse analysis of texts that I report on in Chapter Four and which is the basis for the Critical Language Awareness materials I suggest in the final chapter.

2.3 CRITICAL LANGUAGE STUDY

The term "critical linguistics" was introduced by Fowler et al (Fowler, 1996: 3). This branch of linguistics seeks to explain the relationship between language, power and ideology. Since then critical linguistics has been extended and developed by many other scholars, including Fairclough (1989,1992); Hodge & Kress (1993); and Gee

(1990). As noted above, sociolinguistics have identified the linguistic form of texts that reflect asymmetrical power relations between the gender groups. Critical Language Study (CLS) has attempted to explain the power relations that exist in language usage (Fairclough, 1989:1). It is the capacity of CLS to explain how power relations are constructed, maintained and contested through discourse that makes it particularly relevant to this study. I begin this part of the review with the critical linguistics understanding of how language functions in society.

Gee (1990: 78) argues that people use language not merely to communicate, but for negotiating social identities and relations. He explains that whenever we use language, whether we are producing language (speaking or writing) or interpreting language (reading or listening), we perform acts of a social nature. Fairclough (1989: 24) adds to our understanding of the social functions of language by explaining that interlocutors draw on what he calls 'members resources' (MR) which he describes as knowledge "which people have in their heads and draw upon when they produce or interpret texts." These MR he says include "knowledge of language, representation of natural & social worlds we inhabit, values, beliefs, assumptions and so on" (Fairclough, 1989: 24). He notes that although these members' resources are cognitive in that they are in our heads, they are also social as they have been assimilated via social interactions. It is their MR, for example, that allow interlocutors to recognise marked and unmarked usage in one another's messages. The significance of this is attended to in section 2.2.2. There I note that although words like "doctor" or "nurse" are gender neutral, speakers often feel the need to indicate the gender of the person referred to, thus indicating that they assume a particular

gender when an unmarked form of the word has been used. In this usage, speakers often fail to realise that they have been socially conditioned to use language in the manner that they do.

As has been mentioned above, speakers are generally unaware of the social nature of language usage. This awareness of the social nature of language usage according to CLS can be raised by examining how the broader social structures shape discourse, and how power relations are reflected in our taken-for-granted ways of language usage. In the section that follows I outline the description on the relationship between language, power and ideology provided by linguists which contributes to this critical awareness.

2.3.1. <u>LANGUAGE, POWER AND IDEOLOGY</u>

Critical linguists explain that an understanding of the relationship between language, power and ideology is dependent on an understanding of how power is exercised and on the role of ideology in this.

Van Dijk (1996:84) defines power as "a property of relations between social groups, institutions or organisations". It is clear from this definition and his subsequent discussion that he is concerned with social rather than individual power. The exercise of social power involves dominant groups securing control over commodities such as wealth, education and political power and denying access to them by dominated groups.

According to Fairclough (1989: 33), power can be exercised in two ways i.e. via domination or via consent. Domination via coercion is difficult because the manner of domination is overt and therefore likely to be met with resistance from those who are oppressed. Domination via consent is easier as it is less risky and also less costly. According to Fairclough, the way in which dominant groups exercise this sort of power is through ideology.

Fairclough defines ideology as "common sense assumptions which are implicit in the conventions according to which people interact linguistically and of which people are generally not aware" (1989: 2). Because assumptions are commonsensical, various conventions which govern our behaviour seem natural rather than socially determined. This is the key to how, through ideology, dominant groups exert power over marginalized groups. Dominant groups represent their own conventions as part of a natural order rather than as a social construction. Ideologies are most effective when they are undetected. Gee conceives of ideology as a social theory and explains the significance of ideologies. He notes that "theories ground beliefs, and beliefs lead to actions, and actions create social worlds." (Gee, 1990; 23) In this way a cycle is created. Poynton (1989: 18) argues that it is more helpful to conceive of ideology as a process whereby meanings are created rather than as a thing. She explains that these meanings are characterised by certain patterns of control (including the control of ideas and knowledge and control of linguistic forms). Ideologies, she explains further, become visible when the values of a certain culture are challenged. From the above interpretations, it is evident that ideologies pervade every aspect of people's lives as they are the starting point of actions through which

social reality is constructed. In many societies, the value system of the dominant male group in these societies is promoted through ideological means. As a consequence, the value systems of female groups are marginalised.

Where language enters the picture is that language is one of the chief ways in which dominant groups in powerful institutions such as the government, the media, commerce and the academic world control commodities via institutional discourse. These groups use a number of ideological strategies to accomplish this goal. One such strategy is to get one's own discourse accepted as appropriate in such prestigious institutions through the process of standardisation. This is usually accompanied by the use of a further ideological strategy viz. the stigmatisation of the discourse of other groups. A further ideological strategy used concurrently is naturalisation: the dominant discourse is presented as natural i.e. value-free. This implies that these conventions are accessible to all who wish to attain success within such institutions. Consequently, those not belonging to the dominant group who do not achieve success within these institutions are perceived as being at fault. Studies such as Heath's (1986) show that those most likely to achieve success in these institutions are those who are most conversant with dominant discourse conventions.

Critical theorists explain that the power of dominant groups is nevertheless always open to dispute (van Dijk, 1996:85: Fairclough, 1983:34). Dominated groups can deconstruct the discourse of dominant groups. They can also promote their own ideological representations through "oppositional" discourses. Ruling groups in society have to constantly struggle to maintain their hegemony.

Language, then, can be used not only to reinforce ideologies but to challenge ideologies. This is what feminists have done so successfully (See 2.2.2). Feminists challenge the conventional subject positions constructed for women by insisting that sexist words and expressions are abandoned in favour of gender-neutral words/ expressions. One such example of this is the use of the word "waitron" which no longer identifies a person belonging to any sex. This change is significant in that it reflects an awareness of the gender biases with regard to language usage and represents an attempt at changing this. Although changes in language usage to break sexist biases are slow, they nevertheless represent a start and a change in conventional language usage. I see my study as further contributing to this challenge by encouraging the critical reading of texts that represent conventional notions of gender and gender relations.

As language is a form of social behaviour, it is through language that dominant groups ensure control of other groups. To relate this to language and gender, Poynton (1989: 16) and Hodge and Kress (1993: 80) speak of English having a covert gender system since in its grammar it does not have masculine and feminine forms of words. This system is learned by speakers and displayed unconsciously. This, they suggest, is how cultures develop schemata for masculinity and femininity. These schemata are exploited by those in power with the intention of retaining their power. In this way language usage reinforces existing stereotypes. The workings of the covert gender system can be illustrated in Talbot's (1992) analysis (referred to in section 2.3.3). Talbot shows how the writer of a consumer feature uses presupposition cues to construct representations of femininity.

In the section below I discuss applications of CLS and its role in the empowerment of individuals.

2.3.2 CRITICAL DISCOURSE ANALYSIS

Critical Discourse analysis (CDA) is the method used by Critical Linguists to uncover the ideological content in texts. I outline this method in some detail in the next chapter. Here I limit myself to outlining some key features.

In carrying out their analysis of texts critical linguists make use of functional grammar. This grammar is particularly suitable, because it not only attends to the formal properties of the language of texts, but relates the discourse of texts to the process of production of the texts and the social conditions which control the production of the texts. Functional Grammar is explained in greater detail in section 3.4.1. In CDA, the text is analysed in terms of how the context of situation constrains the linguistic choices made by the producers of texts and what impact the texts have on the context of situation. Accordingly CDA includes analysis in terms of the ideational, interpersonal and textual metafunctions that languages use to encode three aspects of the context of situation of texts, namely the field, tenor and mode of discourse respectively. The field of discourse refers to what is happening in the text. To establish what the field of discourse of the text is, the analyst examines the processes, the participants and the circumstances and how they are realised respectively through nominal (participants), verbal (processes) and adverbial as well

as prepositional constructions (circumstances) in the text. The tenor of the text refers to the relationship between the writer of the text and the reader. To establish what the tenor of discourse of a text is, the analyst examines, amongst other things, the mood choices, modals, comment adjuncts and choices of personal pronouns made by the writer in encoding the tenor. The mode of discourse refers to how the ideational and interpersonal meanings are organised. To establish the mode of discourse, the analyst examines amongst other things, thematisation and the cohesive devices employed. The analyst also examines the intertextual properties of the text which connect the text to other texts.

Critical linguists argue that it is necessary, in unpacking ideological meanings in texts, to examine the conditions under which the text was produced and the broader society which has controlled the production of the text. Fairclough (1989: 26) speaks of discourse analysis proceeding in three stages viz. description, interpretation and explanation. Description is concerned with identifying the formal properties of the text i.e. the pattern of choices made. At the stage of interpretation the analyst views the text as a product of the process of production and interpretation (Fairclough, 1989: 26). S/he is concerned with identifying what interpretation is channeled by the choices s/he identified at the description phase. At the stage of explanation s/he views the text in its social context i.e. s/he examines the events that shape the text and considers how these events might be shaped by the text. Explanation is concerned with how the situational and cultural contexts shape the text and how the text impacts on the context. It is in the interpretative and especially the explanation stages that the ideological content of the text is explored.

2.3.3 A DESCRIPTION OF STUDIES CONCERNED WITH THE IDEOLOGICAL PERSPECTIVES ON GENDER

CDA enables assertive readers to unpack the ideological content of texts. Ideologies tend to be hidden in texts and CDA makes these ideologies visible. As my study is concerned with how gender is constructed ideologically in discourse, I will describe studies involving CDA that are concerned with the construction of gender in texts. Furthermore, since my study focuses on the representation of gender in leisure reading, I review studies of the construction of gender in leisure reading. Other analyses that concentrated on the presentation of gender in texts are Morrison (1996); Gough & Talbot (1996) and Talbot (1995).

The first analysis I refer to is that carried out by Caldas-Coulthard (1996). Although she analysed a text aimed at an adult female readership, this analysis is of relevance to my study as it illustrates the writer's use of superficial notions of liberation, something that my analysis of the "She Bear" advertisement also reveals. Caldas-Coulthard investigated what she calls "narratives of transgression" (1996:256) in *Marie Claire*, a women's magazine, in which women readers reveal details about their sex lives including their encounters with male prostitutes. These narratives, which Caldas-Coulthard (1996: 256) describes as being the modern version of the romance, take the form of small reports which are compiled by a writer. The analyst found that the text she analysed contributes to maintaining conventional gender roles in society in various ways. One way in which the narrators are confined to their roles as home-makers is in the way they are identified. They are identified not only by

their first names, their ages and their professions but by their husbands and children who are named. In this way the stereotypical representation of women as heavily concerned with family life is maintained.

This analysis also reveals that one important way in which ideological content is conveyed in narratives is through the speakers' evaluations of their actions (Caldas-Coulthard, 1996: 269). In the sex narratives, the words used in the evaluation process all relate to the same lexical field, namely guilt and shame. The speakers are thus represented as condemning their actions. Their independent actions as liberated women are being condemned by themselves, thereby confirming their subordinate status in society.

Caldas-Coulthard's (1996: 269) assessment of the role of women's magazine in relation to this analysis is that despite the power that these magazines exercise, they do not challenge the hegemonic power of middle class values relating to gender representations. In this way, according to Caldas-Coulthard, they contribute to the retention of the status quo in terms of gender roles in society.

Another study involving CDA of relevance to my study is that of Talbot (1992). She analyses a consumer feature concerning the history and use of lipstick. In her analysis which focuses on the interaction between the reader and the writer and the subject positions constructed by the writer, Talbot shows that the writer constructs various identities for herself; that of an historian, a fashion correspondent and a big sister. She supplies information thus casting herself in the position of an expert. She

also imparts knowledge, in this instance about what constitutes womanhood, thus assuming her role of big sister. Talbot shows that through the use of presupposition cues which refers to shared common knowledge, the writer represents the presence of a lipstick in a girl's life as natural, and there being a correct way to apply lipstick. In this way the text positions the reader as a consumer while focusing on what constitutes femininity. Her analysis shows how the writer exercises power ideologically in texts, and how unsuspecting readers can fall prey to such social constructs of gender and the writer's commercial objectives.

Talbot (1995:99 – 113) also analyses magazine fiction for teenagers. She focuses on the photo-story presented in the form of a comic strip but with photographs instead of cartoons. These stories deal with teenage relationships, and Talbot's analysis (1995: 112), reveals that they transmit values that are conservative and patriarchal. In the text analysed, the female protagonist has the dual role of narrator and character. This representation is not a true reflection of her identity as she is a creation of an anonymous author who, via this technique, distances him/herself from the text. Talbot shows that when the male characters in the text interact with a female character, they evaluate her actions verbally thus reinforcing the notion that they are superior socially. Talbot's analysis shows that the writer makes use of a high proportion of mental and verbal processes (verbs indicating thought and speech) thereby representing females as thinkers and talkers rather than as agents responsible for their own lives.

Talbot argues that the text promotes patriarchal values in various ways. One way is via the roles constructed for the male and female characters through the linguistic choices made; the female character is represented as a passive heroine who waits in cafés in the hope that the boy she admires will appear. One role constructed for the male character is that of an advice-giver and analyser of the girl's emotional problems. By contrast, the text constructs a role for a narrator / protagonist as a person who waits and receives advice from others. The power of the male character is also evident in the visuals in which he is usually shown as towering over the female and dominating the picture.

In this text, females are represented as submissive and not in control of their lives. The problems in the story are presented as being the consequence of the narrator's own actions. The implication of this representation is that the idea is conveyed to females that they need to learn appropriate behaviour if they are to lead uncomplicated lives. This, the comic strips analysed suggest, is desirable.

There are strong parallels between Talbot's analysis of the photo-story and Walkerdine's (1984) analysis of girls' comics. Although Walkerdine does not analyse her chosen texts according to the conventions of CDA, her findings are similar to Talbot's. In her analysis of *Bunty* and *Tracy*, Walkerdine identifies characteristics common to all these comics. She shows that they offer guidance to women as to how to win what they represent as "glittering prizes" (Walkerdine, 1984: 165) i.e. a man, a home and adventure. They do this by presenting the girls as victims who suffer but eventually learn to be selfless; a quality which they suggest is desirable in

young girls. She compares these comics to fairy tales which have happy endings for those who have been good (and possibly suffered in silence). Walkerdine suggests that one of the ways in which they allocate subordinate positions to women in society is through the element of fantasy, where fantastic circumstances revolve around family, sexuality and class.

Although these studies analyse texts involving women of widely different age groups, the analyses reveal common threads. In all of the texts, the females are given guidance, albeit sometimes indirectly, regarding what is appropriate behaviour if they are to live "good and happy lives." This is true even when a text is superficially liberatory, as in the case of the Marie Claire article. The prime focus in all these texts is what it means to be a woman i.e. a concern with appearance as in the lipstick feature and the price of transgression from what is considered to be appropriate social behaviour in the other texts. In this way all the texts present limited notions of womanhood, and fail to challenge patriarchal values in any way. They can therefore be regarded as maintaining the status quo in respect of gender relations.

Finally I turn to literature that highlights the potential value of such analyses for fostering Critical Language Awareness (CLA) in the classroom, which is a focus in my study.

2.4 CRITICAL LANGUAGE AWARENESS

Whereas CLS deals with theoretical aspects regarding language in society, and CDA is the method of analysis used by critical linguists, Critical Language Awareness

(CLA) refers to the application of the findings such analyses. Since my study is concerned with reading, I have focused on how CLA uses the analysis of written texts and how, by oppositional readings, readers/ students can empower themselves.

Critical linguists explain that reading texts involves interaction between a reader and a writer. In this interaction, social relationships between the two are constructed via, amongst other things, the writers' constructing subject positions for themselves as well as for their readership. Aspects of the world of the writer interact with aspects of the world of the reader and the reader who does not contest the subject positioning that the writer has set up for him/her accepts the writer's representation of the world and his/her place in that world. Ivanic & Simpson (1992: 152) refer to the writer being more powerful than the reader. This view is not shared by Wallace (1992: 60) who refers to readers choosing to be either submissive or assertive, Wallace's view of readers having this choice is shared by Fowler (1996: 7) who summarises the relations between the reader and the writer as follows:

Authors are writers 'who own their texts'..... but this does not make them any less discursively constructed. Texts construct 'reading positions' for readers, that is they suggest what ideological formations it is appropriate for readers to bring to texts. But the reader, in this theory, is not the passive recipient of fixed meanings: the reader, remember, is discursively equipped prior to the encounter with the text and reconstructs the text as a system of meanings which may be more or less congruent with the ideology which informs the text.

This quotation reveals that not only readers, but also writers are socially constructed by the discourses and ideologies that they have been subject to. Although the writer may have a certain amount of power over the reader, the reader is not powerless despite the possibility that the writer may have pitched his/her writing to address an "ideal subject" (Fairclough, 1989: 49). Just as texts are constructed, readers have the power to deconstruct the texts and the skill of critical reading gives readers the skill and confidence to deconstruct the subject positions that writers have set up for them. This is an important concern in my study.

2.4.1 CRITICAL LANGUAGE AWARENESS IN THE CLASSROOM

As noted in 2.2, CLS theory is concerned with the relationship between language, power and ideology and in particular with ways in which ideological power is exercised in institutions. State schooling is subject to the authority of the government and is required to be an effective instrument for achieving the objectives of the government of the country. For this reason, it is highly unlikely that the objectives of the school will be incongruent to the objectives of the government it is subject to. Schools are potentially powerful instruments as they are generally the first institutions that the country's future citizens encounter and one in which they spend many of their formative years.

A government's involvement with regard to language usage in schools generally relates to policy making which may involve choice of language of learning as well as

languages to be taught as subjects. In South Africa, schools have some power with regard to language policy since, in terms of the National Education Policy Act of 1996, schools' governing bodies are assigned responsibility for formulating language education policies for the schools. Their responsibilities extend to the choice of language that pupils learn. The use of standardised forms of language usage is taken for granted since alternatives are not referred to in the Act. Emphasis on standard varieties disadvantages those who are not conversant with the discourse conventions associated with them.

The discourse of the school as an institution generally reflects discourse conventions of dominant groups in society. The extent to which the dominant discourse conventions of society are promoted is evident in studies by Heath (1986) and Scollon and Scollon (1984). They describe the situation of the students whose discourse styles do not match that of the schools and the disadvantages that these students experience in their schools. In my experience, learners are seldom encouraged or helped to contest dominant discursive practices. In particular little attention is given to how women and relations between men and women are represented in dominant discourses. The school as an institution needs to reflect on these matters which are generally taken for granted and perceived as unproblematic. This is clearly spelt out by Corson (1993: 149) who claims that:

"... in various ways education is reinforcing the different discursive practices that girls and boys bring with them into schooling. The review of research on men's and women's language suggests that unjust uses of power are

commonly exercised in and through the different norms of linguistic behaviour that males and females take for granted. My review of language policies currently operating in schools indicates that those policies reinforce the unjust use of gendered power through discursive practices. I conclude that teachers and administrators in schools urgently need to reflect on the wisdom of continuing to reinforce these policy practices."

One area of concern in Corson's studies relates to the messages that textbooks convey regarding gender. Corson (1993: 14) refers to early textbook research which found that men featured more than seven times more than women did in books and boys more than two times more than girls did. Although the generic use of the male pronouns have been reduced, the stereotyping of male and female roles remains unchanged. He sees this as being dangerous as it reinforces sexist practices.

Perhaps the most effective way of countering the ideological exercise of power at the expense of women is the promotion of CLA in the classroom. The objectives of CLA in the classroom are summarised by Janks (1991: 192) as follows:

"A critical approach to language teaching aims to make students aware of the interface between language and power. It aims to help them understand the ways in which different linguistic features can serve to articulate power relations in discourse. Language education that seeks to empower students should enable them to de-construct discourse so that they are able to resist attempts to subject them through language."

The study reported in this dissertation is an attempt to explore the possibility of raising critical language awareness of how women are represented in literature aimed at teenagers amongst the pupils I teach.

2.5 CONCLUSION

In this chapter I set out to explain what critical linguistics is and how, through CDA, it is possible to uncover the ideological content of texts. As my research focuses on the ideological meanings of gender in texts, I have also reviewed studies which focus on this. I have concluded my chapter on the potential value of CLA in the classroom as I use the findings of my analyses to suggest how CLA materials may be developed for use in a classroom setting.

CHAPTER THREE

DATA COLLECTION: METHODOLOGY AND ANALYSIS

3.1 INTRODUCTION

The purpose of this chapter is to outline the data collection procedures and methods of data analysis required for the purpose of investigating the positioning of women in literature aimed at teenage females. The data required to accomplish this task are texts from *Blush* magazine, the magazine I have chosen for analysis. The findings of the text analyses will be used to develop Critical Language Awareness (CLA) materials in the classroom. These materials will be used to raise awareness of gender representations in the analysed texts. The method of discourse analysis I employ is Critical Discourse Analysis (CDA) and I use a simplified version of Halliday's Functional Grammar within the framework of Fairclough's Three-Dimensional Approach to discourse analysis.

As a researcher I control the data collection procedures. In addition, I use the findings of my text analyses to suggest materials for use in the classroom settings. For these reasons, I begin this chapter with an examination of my role as researcher. I then proceed to outline the data collection procedures and provide reasons for my choice of texts. I conclude this chapter with an outline of the methodology of CDA.

3.2 MY ROLE AS RESEARCHER IN THIS STUDY

As a researcher in this study, I perform a dual role viz. that of a student and that of an educator. As a student of CLS, I employ the methodology of CDA to investigate the ideological representations of gender in texts aimed at teenage females. I am also aware, as a student of CLS, of the emancipatory possibilities that CLA has to offer when implemented in an educational setting. It is this awareness which has led me to suggest materials for use which would develop pupils' critical reading skills.

As a researcher I have opted to control the data collection procedures. I outline reasons for this in 3.3. I also use the findings of my text analyses as a basis for developing CLA materials for use in the classroom. It is my readings on Critical Ethnography which have enabled me to examine my role as a researcher.

"Critical ethnography focuses on social practices – viewing individual practices as manifestations of those practices – and attempts to understand those practices in relation to the culture, specifically institutions and material conditions that define class and power structures" (Herrington, 1993: 62). Critical ethnography explains social practices or events in relation to wider social structures that affect these practices, like the institutions for example. In my study, the methodology of CDA is effective in explaining the power relations that influence the form and content of texts. According to May (in press: 10), "Critical linguistics, and the associated methodology of critical discourse analysis, combine a close analysis of written and spoken discourses with an informed critical perspective on their role in reproducing or

contesting dominant social structures and ideologies within schooling." He further goes on to state that "Linking critical linguistics with critical ethnography would thus facilitate the foregrounding of language and its role in sustaining and reinforcing unequal power relations within schools" (ibid). Although my own research does not deal specifically with power relations within schools, I believe that materials which raise awareness of representations of women in media texts would eventually enable pupils to critique the role of the media and other such institutions which contribute towards retaining women's subordinate social roles.

One concern in critical linguistics relates to the unequal power distribution in research situations similar to mine. The distribution of power is a concern in critical ethnography and this involves an examination of researcher and participant roles as well as the role of ideology in a study. All individuals involved in any research bring to the situation their understandings of what is going on and these understandings are shaped by factors like their prior experiences, class, gender, race and values (Herrington, 1993: 43). It is for this reasons that Herrington (1993: 54) feels that the researcher's own history, attributes and assumptions should be included as "data" in the research. For me, this is necessary, especially as in chapter one I noted my own prejudices which had influenced me to engage in research of this nature in the first place. I am conscious of my being a woman in a patriarchal society (See Cock, 1991). I am also aware of theories of gender socialisation (see Poynton, 1989 & Millard, 1997) and the effects of gender socialisation. As an educator, I strongly believe that I am in a position to encourage a challenging of conventional societal

notions of gender representations and that developing the skill to read critically is one step in achieving this aim.

A further property of critical ethnography is that critical ethnographers see their role as being "transformative" (Herrington, 1993: 62). A critical concern in their research is not merely to understand and analyse how social and political people affect people and events, but to act consciously to change the situation. This methodology, then, sees research as having an empowering function. It is with this property of critical ethnology that I identify, as my concern in this study goes beyond analysing the texts as an academic exercise. The developing of materials to raise awareness of gender representations in texts is intended to make pupils aware of linguistic choices made and the effects of these choices.

3.3 METHODS OF DATA COLLECTION AND REASONS FOR CHOICE OF TEXTS

The data I required to investigate the representations of women in texts are the texts from literature aimed at teenage female readers. Given the wide range of texts available for teenage female consumption, and the time-consuming nature of close CDA, it was necessary to select texts for analysis. I opted to analyse texts from popular magazines as the chances are that more students would have read these texts (or ones like them) than a particular novel. I also chose to analyse texts from leisure readings of teenage females as I believed that teenagers would be less likely to read such texts critically as opposed to the manner in which they would engage in "serious" reading such as their prescribed literary texts.

To elicit this data I employed a very simple method of asking my students to bring in magazines that they frequently read. I also made a practice of observing what pupils' leisure reading consisted of and discussed with them the nature of their magazine reading. I had originally intended to select magazines on the basis of information from a questionnaire; I however opted not to employ this method as I felt that this method would yield less reliable information than observation and discussions, in which I would be able to probe further to get the information I required. One further limitation of structured questionnaires is that pupils may not understand the questions so that information supplied is unreliable. The pupils who responded to my request to bring in the magazines they read brought in several copies of *Blush* magazine, as well as a copy each of *You* magazine and *Seventeen*. As more copies of *Blush* magazines were brought in, I opted to analyse texts from this magazine. Also, the fact that this magazine is aimed specifically at teenagers made it a more suitable choice than *You* magazine which is aimed at a wider range of people. As I am investigating the presentation of women in a South African context, it was also a better option to analyse *Blush* as opposed to *Seventeen* which is not a local publication. One possible reason for the popularity of *Blush* over *Seventeen* is that *Seventeen,* being an international publication, is more expensive than *Blush*. I know of two pupils who have subscriptions to *Blush* magazine. I have observed that issues of this magazine are being read and circulated. This increases the possibility that any one issue would be widely read. One of my grade eight classes has a reading corner where pupils are required to bring in magazines for circulation. Among the copies of *Readers' Digest* and *Edgars Club* magazines are copies of *Blush* magazine. Upon my enquiring from pupils how many of them read *Blush*, all of them

indicated that they did so, including the boys who claimed that they read the magazine to look at the pictures of scantily clad women in the underwear advertisements. The general consensus among the girls is that they like this magazine because of its educative function. They explained that it teaches them about issues concerning them and helps them to deal with problems they experience as teenagers. It is perhaps significant to note that high achieving females learners tend not to read *Blush* claiming that it is "childish" and has no items of interest to them. High achievers tend to have the skill to read critically. The attitude of these learners towards the content of *Blush* magazine indicates that they reject the notions of femininity that the magazine conveys to them.

As an analysis of even one issue of the entire magazine is beyond the scope of this project, I was obliged to select texts for analysis. I selected four texts from two issues of *Blush* magazine, December 1996 and January 1997, as I believe that it was necessary to establish whether my findings would be consistent not only across texts in the magazine, but also across issues. I chose these texts on the basis of the categories in the table of contents of the magazines, reasoning that it would be helpful to make generalisations about the representation of women across genres. I chose to analyse an advertisement, an excerpt from a special feature, a letter to the editor, and a letter and response to a beauty column. It was necessary for me to analyse an advertisement as these are pervasive throughout publications and this magazine is no exception. The special feature is from the "Features" section, the letter to the editor from the "Every month" section which contains the regulars and the beauty query from the "Health and Beauty" section. The article from the Features in

the magazine is perceived as being important enough to be given the status of a "special" feature. Although the letter to the editor is not a text produced by the magazine staff, the text enables me to get a sense of what the readership of the magazine is like. The beauty query and response was important for me to analyse because it is an interactive text and I believed that this analysis would yield information about the relationships set up between the readership and the magazine staff.

3.4 CRITICAL DISCOURSE ANALYSIS

Critical Discourse Analysis (CDA) is the method of analysis used by critical linguists to uncover the ideological content of texts. The methodology of CDA is suitable for the purposes of my study as my study is concerned with ideological representations of gender. The methodolody of analysis I employ is Halliday's Functional Grammar within the framework of Fairclough's Three Dimensional system of discourse analysis.

3.4.1 FUNCTIONAL GRAMMAR

Halliday's (Halliday & Hasan, 1985: 10) definition of a text is that it is "language that is functional" or "language that is doing some job in some context". Texts may vary in length and may be spoken or written. What is significant about a text is that it is language that is made up of meanings. In order for one to understand the meanings

present in the language of a text, one has to look beyond what is written or said and interpret the language in the contexts in which the text occurs.

Texts occur in two contexts: the context of situation and the context of culture. The context of situation is the immediate environment within which the text occurs. The context of culture is the broader context within which the text occurs. The context of situation is embedded within the context of culture.

Texts are embedded within the context of situation and may be organised according to three aspects i.e. Field, Tenor and Mode of Discourse. Butt et al (1996:13) define these three aspects as follows:

Field: what is to be talked or written about; the long and short term goals of the text.

Tenor: the relationship between the speaker and hearer (or, of course, writer and reader).

Mode: the kind of text that is being made.

These three aspects of the context of situation reflect the three main functions (metafunctions) of language, which are: the ideational or experiential metafunction which is realised in the field of discourse; the interpersonal metafunction which is realised in the tenor of discourse; and the textual metafunction which is realised in the mode of the text.

I will now describe these three metafunctions in greater detail. I draw my description from Butt et al (1996), Halliday & Hasan (1985), Wallace (1992) and Chick (1996).

The **Field of Discourse,** which reflects the ideational or experiential metafunction, encodes our experience of the world around us. According to Halliday (Halliday & Hasan, 1985: 45), the analysis of this metafunction involves an understanding of "the processes as being referred to, the participants in these processes, and the circumstances-time, cause etc.- associated with them" as well as the "relationship between one process and another, or one participant and another, that share the same position in the text".

Chick (1996) has simplified the methods of analysis of Field as follows:

Participants: What persons, place or object are talked about? With what degree of specificity are participants signified (i.e. how much pre- and post- modification is there in the nominal group?) How are the participants talked about i.e. what adjectives or nouns collocate with them?

processes: What process types tend to have been used? Material processes (those that describe what is happening or being done.) Relational Processes (those that describe relationships.) Projecting processes (those that describe the inner world by speech or thought.)

What roles are assigned to the participant by the choice of type of process?; material: actor (or agent in passive constructions) and goal; relational: carrier and attributes, identified and identifier or existent; projecting: sayer or senser.

Who/what are presented as actors / agents and who / what goals? Is agency obscured?

When is the active or passive voice selected? N.B. the passive may be used to conceal agency and present events as independent of time. This contributes to the notion that the content is "common sense" i.e. conceals its ideological bias.

What effects are these choices likely to have on how the text is interpreted?

An analysis of Field of discourse involves an analysis of the lexical choices in the text to find out what is being written or spoken about, and how the subject matter is presented.

The **Tenor of Discourse** examines language as interaction. According to Wallace (1992:78), analysis of tenor involves an examination of "how the writer indicates attitude to self, subject and reader." An analysis of the interpersonal metafunction involves a recognition of "the speech function, the type of offer, command, statement or question, the attitudes and judgements embodied in it, and the rhetorical features that constitute it as a symbolic act." (Halliday & Hasan, 1985: 45).

Chick (1996) offers the following method for analysing Tenor:

Mood: What mood is selected?   declarative- to give information

interrogative- to demand information

imperative- to demand goods or services

What subject positions/conventional voices does this set up? NB there is no one to-one relation between form and function e.g. A person may demand services using any of the three moods.

Modality: What modal finites (must, shall, should, can, might) and adverbs (possibly, definitely) and adjectives (possible; definite) are selected? What mood adjuncts (always, sometimes, probably, certainly, possibly) are selected? What do these choices reveal about the degree of commitment to / certainty about propositions expressed, attitudes, identities and relations?

comment adjuncts: What comment adjuncts (unfortunately, hopefully) and other lexical items that show the speaker's / writer's attitudes and values (silly, awful, marvellous, fantastic) are selected?

person: What personal pronouns are selected? E.g.inclusive"we"and "us" vs exclusive "they" and "them". How does the speaker/writer refer to self, subjects and readers?

verbal/mental processes: What projecting (reporting) processes (says, insists, claims, suggests) are used? What attitudes and subject positions do they encode? What effect are these choices likely to have on how the text is interpreted?

In examining attitudes in language as interaction, one then begins to examine the social roles or subject positions that are allocated, both within the text to the subject written or spoken about, and also outside of the text to the reader or listener in relation to the producer of the text.

Butt et al (1996: 90) relate the textual metafunction of language to both the experiential and interpersonal metafunctions as follows: "Language has a textual function: so it organizes meanings into a linear and coherent whole."

According to Chick (1996), analysis of the **Mode of Discourse** will concentrate on the following:

theme: What information is selected for first (topic) position?

Is the thematisation marked or unmarked?

In each case, does markedness serve coherence or other functions?

What patterns of thematic progression are evident in the text?

articles: Is the definite or indefinite article used? NB the definite article can be used to imply that something exists and that readers can be assumed to know about it.

cohesive relations: What kinds of connectors are used? (juxtapositioning; coordinating conjunctions (and, but); subordinating conjunctions (if, although, when); logical connectors (nevertheless, therefore, on the other hand). Is the cohesion "tight" or "loose"? Sometimes less explicit connectors (such as juxtapositioning) are employed so as to allow a logical relationship to be implied.

Genre: What is the overall purpose of text? In what respects does its structural features match those of the conventional text type (narrative, procedure, exposition, explanation, discussion, information report, recount) associated with this purpose?What effects are these choices likely to have on how the text is interpreted?

In addition to the ideational, interpersonal and textual metafunctions of language, one can also analyse the intertextual context. The intertextual context that surrounds a text views any text as a text that does not stand in isolation, but in relation to other texts. Halliday (Halliday & Hasan, 1985: 67) refers to the intertextual context as "the relations with other texts, and assumptions that are carried therefrom." According to

Wallace (1992: 67) "texts can be part of a series- an ongoing topical discussion for instance, or they can relate to each other in terms of genre." It is relating texts to others or assuming that receivers of texts have knowledge of conventional ways in which texts are presented that social relations are set up between the producer and receiver of a text.

Chick (1996) presents the following method of analysing the intertextual context of a text:

explicit references: What explicit references to other texts are there?

colonisation: Is there evidence in the text of discourse types having been colonised by others? .... What discourse types are drawn upon?

Series: Is the text part of a series? Is it related to other texts in terms of topic (ideational content)? i.e. an ongoing topical discussion? Is it related to others in terms of the type of activity involved i.e. genre or discourse type?

What effect are these choices likely to have on how the text is interpreted?

For the purposes of my analysis, I have concentrated largely on the Field and Tenor of Discourse as my study is concerned with the presentation of gender in texts and what is significant is the subject positions that are set up for the readers and how the readers react to the subject positions that are set up for them.

3.4.2 <u>FAIRCLOUGH'S THREE-DIMENSIONAL SYSTEM OF DISCOURSE ANALYSIS</u>

Fairclough's (1989: 26) model of discourse analysis sees text analysis as proceeding in 3 stages viz. description, interpretation and explanation.

The stage of description is concerned with the formal properties of the text (Fairclough, 1989: 26). At this stage of analysis, the ideational, interpersonal and textual metafunctions of language are analysed. Analysis at this stage involves labelling the formal features of the text. Because of the nature of this task, analysis at the description stage makes the text appear as if it is unproblematic (Fairclough, 1989: 26). It is for this reason that text analysis of only the description phase of analysis is inadequate if one is to explore the social effects that the text is likely to have.

The stage of interpretation is concerned with "the relationship between the text and interaction – with seeing the text as the product of a process at production, and as a resource in the process of interpretation" (Fairclough, 1989:26). According to Fairclough (1989: 141), "interpretations are generated through a combination of what is in the text and what is "in" the interpreter, in the sense of the members' resources (MR) which the latter brings to interpretation." Also, interpreters operate from the start with assumptions about the context and this influences the way in which they respond to the linguistic features of the text (Fairclough, 1989: 151). The analysis at the interpretation phase extends the analysis completed during the description phase

by examining the linguistic choices in the text in relations to one's background knowledge (MR), including one's knowledge of language, beliefs and assumptions. In accomplishing this task, one is able to explore the manner in which linguistic conventions are being presented.

The stage of explanation is concerned with "the relationship between interaction and social context-with the social determination of the processes of production and interpretation, and their social effects." (Fairclough,1989: 26). The explanation phase of analysis focuses on discourse as social practice. This phase of analysis is concerned with the power relations which shape the discourse at the situational, institutional and societal levels. It is in this phase of analysis that the ideological content of the text is explored. Luckett and Chick (1998: 84) suggest that analysts, in examining the workings of ideologies in texts, ask questions such as: "What relations of power and domination are the authors constructing, reproducing or eroding? What discourses and particular configurations of discourses are they articulating? In whose interests are these discourses being employed?" The answers to these questions will enable analysts to determine the power relations behind the discourse, the ideologies carried through the discourse and discoursal conventions as well as the social effects that the discourse of the text is likely to have.

3.5 CONCLUSION

In this chapter I have outlined the data collection procedures and the methodology I employ to investigate the positioning of women in literature aimed at teenage

females. I outlined my role as a researcher in the school context. I then outlined the methods of data collection and the reasons for my choice of texts. I concluded with a description of the methodology of Critical Discourse Analysis.

The chapter which follows this one focuses on the analysis of the data collected.

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CHAPTER FOUR

ANALYSIS OF DATA

4.1 INTRODUCTION

In this chapter I will report on data I have collected for the purpose of investigating representations of gender in texts aimed at teenage females. The data consists of texts from a magazine aimed at teenage females.

The research questions that this chapter aims to answer are:

1. How are women presented in magazine texts aimed at a teenage female readership i.e. what values and identities are they portrayed as owning ? and

2. How are the social relations between men and women represented in these texts?

It is answers to these questions that the analysis of the texts (a sample of popular literature) seeks to provide.

In this chapter I first of all provide a contextual information about *Blush* magazine which I use to help explain why the texts drawn from have the characteristics they have. I then report on my analysis of the chosen texts. Finally I identify findings that are common to all the analysed texts.

4.2 CONTEXTUAL INFORMATION ABOUT BLUSH MAGAZINE

As the texts I analyse are from *Blush* magazine, it is necessary for me to furnish the reader with information about the magazine, as the background and layout of the magazine provides important contextual information necessary for the accurate interpretations of the texts and explanations of why the articles take the form they do. The information that I present was supplied by Andrew Roberts of Free Wind Publications, the consortium that owns *Blush* magazine.

Blush is controlled by Free Wind Publications which also controls *Directions, Divestyle, Smart Fashion* and *Via.* Free Wind Publications purchased the magazine six years ago when its circulation was poor. The current owners, who retained the name of the old magazine, saw the potential for a teenage girls' magazine which could be entertaining and also educational. The current readership of the magazine is thirty thousand and has increased by twenty percent since 1996.

The aims of *Blush* magazine, according to Roberts, are twofold:- firstly, it is a source of entertainment, and secondly, it has an educative purpose. It presents information to teenage girls on career information, fashion and beauty, trends, styles, relationships and other aspects of interest to teenagers. In the world of entertainment, the magazine is in competition with other forms of entertainment, such as the visual media, so there is pressure on the magazine staff to produce a sufficiently powerful form of entertainment to ensure the necessary volume of sales. As far as the education of teenagers is concerned, the magazine staff claim that they do not see their role as prescriptive i.e. to tell teenagers how to live their lives. They

argue that they believe in educating teenagers by presenting facts and case histories regarding certain issues and leaving it to teenagers to make up their own minds as to what course of action they wish to take regarding these issues. Part of the educational aspect would be encouraging teenagers to think for themselves in the light of what is presented to them.

The basis of many of the articles and features are letters from readers. There are policies regarding advertisements that are placed in the magazine; adverts need to be suitable and attractive to the readership and advertisements on cigarettes and alcohol are strictly prohibited. In addition to this, advertisements that are sexually explicit are prohibited although sexual innuendos in commercials are acceptable.

The contents of the magazines that I have analysed are divided into six sub-sections: Features, Fashion, Health and Beauty, "Wired Up", "Every Month" and "At your service." I will briefly outline what each section comprises.

The "Features" section contains articles on teen interests, e.g. articles on celebrities; investigative articles where journalists research situations and present information to the readership e.g. articles on vacation jobs; and a section concerned with relationships, where articles are written to advise teenagers on how to deal with problems concerning their various relationships e.g. those with their parents.

The "Fashion" section contains articles or photo spreads on the latest trends in the clothing world. In addition, there are "Tips" and "Trends" which inform the reader on how to appear fashionable and what the latest trends in the fashion world are.

The section on "Health and Beauty" advises the readership on their personal appearance and what can be done to enhance their personal appearance. This section is interactive: readers write letters asking for advice on what they perceive their problems to be and the staff respond. There are also articles informing the readership as to what the latest beauty products on the market are.

"Wired up" is the section on other forms of entertainment. It provides information on music, including a poster of pop stars or other celebrities.

"Every month" contains the set of regular items that will appear in all issues of the magazine. This includes an editorial, letters to the editor, the agony aunt column, a quiz on relationships and anecdotes about the lives of celebrities.

"At your service" is the section that contains information on services offered to the reader. This section provides a link between the magazine and the reader makes everything in the magazine accessible to the reader.

The existence and survival of *Blush* depends on sales. In this way, the readership exerts a certain amount of control over the magazine staff as they are constantly under pressure to maintain the interests of the readers. This particular magazine is already confined in terms of the target readership as far as age and sex is concerned and so can ill-afford to publish material that would not sustain their interest. It may therefore be necessary for the magazine to focus on trends or topics which teenagers would exhibit an interest in. The converse is also true that the magazine

exerts control over its readership in that materials published in the magazine may introduce readers to new trends and issues.

Ultimately power resides not in the magazine staff but in the stakeholders. The freedom of the staff to make editorial and other decisions is constrained by the recognition that failure to maintain / increase sales might mean a possible withdrawal of financial support which is crucial to the existence of any publication. This is evident if one considers the amount of advertising that is prevalent in any issue of any publication. Although principles that the magazine abides by (e.g. the prohibition of cigarette and alcohol advertisements in the case of this magazine) may be restrictive on the investors, they (the investors) can't be alienated because of financial considerations.

In what follows, I report on my analysis of chosen texts in which I focused, in particular, on the representations of gender.

4.3 ANALYSIS OF TEXTS

4.3.1 ANALYSIS OF TEXT – SHE BEAR (See Appendix A)

The first text analysed is an advertisement for women's underwear. The brand name of the product, which is produced by the Playtex underwear company is "She Bear". This advertisement also featured in women's magazines such as *Cosmopolitan, Fair Lady* and *Marie Claire*. This suggests that the advert is targeted at women in general and not specifically at the girls reading this magazine.

ANALYSIS OF THE FIELD OF DISCOURSE

The participants in this text are "underwear" (also referred to as "it"), "a man" (also referred to as "he") and the reader who is referred to as "yourself". As this advertisement appears in magazines directed at females, one can assume that the reader is female.

Five processes are used in this text; three are material processes, one is a projecting process and one is a relational process. The reader is the agent of two of the material processes although the agent in the case of one of these processes (put) is elided. One possible reason for this elision is that the agency in both these instances is self-evident. The processes "put on" and "wear" are synonymous. The material process (take off) which has male participant (he) as the agent associated with it, is an antonym of the processes used to describe the actions of the reader. As a consequence of this choice men and women are represented as operating at cross-purposes with each other. This is consistent with conventional presentations of men and women as being very different from each other e.g. males are represented as domineering and females as submissive. In making these lexical choices, the writer represents men and women as different or as having different desires. Thus, although the discourse of this text might be construed by some as being oppositional in terms of gender relations, the discourse is actually normative with respect to members' resources in a sexist society and can be described as sustaining unequal power relations in a sexist society.

The reference to men in an advertisement for women's underwear implies that there is a relationship between women, their use of underwear and men. To me, the association of underwear with sexuality is not a natural one, but a social construction, as it implies associations which probably do not exist universally. The question I address in the explanatory phase of this analysis is: What is the motivation for such constructions?

ANALYSIS OF THE TENOR OF DISCOURSE

The interrogative, declarative and imperative moods all feature in this text. The first clause (Why…man) is interrogative, the next two are declarative (when … off) and the last clause (wear … yourself) is in the imperative mood. Although the use of the imperative mood appears to be giving an empowering message to the female reader, the overall effect of the text is potentially disempowering. One reason for this effect is the presuppositions which are implicit and explicit in the rest of the text. The presuppositions are that women wear underwear for and to arouse men, and that all that the men want to do is take off this underwear i.e. take them to bed. These presuppositions, I suggest, exaggerate the role of sexual gratification in relationships. This text is, to my mind, derogatory to both men and women as it represents both in a negative way. Women are represented as disempowered people concerned mainly with pleasing men rather than themselves, and men are represented as people who are overwhelmingly concerned with pleasing themselves. Men and women are, as noted above, opposites. Furthermore; the imperative mood constructs an unequal relationship between the reader and the writer of the text with the latter being the more powerful one who is free to tell the reader how to behave.

This image of the disempowered reader is consistent with the image of the submissive reader and the powerful writer. The writer's role as mediator concerned with the wellbeing and the empowerment of the reader serves to cast the reader in the subject position as the consumer. This discourse makes an explicit link between the concept of the teenager as consumer to that of the teenager as a woman in a male-dominated society i.e. in expressing an apparent concern for the teenager as a woman, the text appears to be concerned with gender issues which relate to the empowerment of women. This representation would be financially beneficial to both magazine and the other stakeholders involved in the reproduction of this text as they would be appearing to espouse a level of political correctness in terms of the gender struggles occurring at societal level. I suggest also, that in addressing a teenage target audience in this manner (in treating them as adult consumers), the advertisers flatter them, thus contributing to the continued popularity of the magazine amongst the targeted readership.

The choice of the word "all" helps represent men in a negative light as it suggests that they seek only one goal in relationships i.e. sexual gratification. There is only one article in this text- "a"- an indefinite article which does not point to any man in particular and could refer to any and all men. The use of the indefinite article reinforces the image of women who act to please men in their lives as they are presented as acting to please any man. The choice of the simple present tense helps represent the information in the text as a universal truth i.e. the scenario is presented as something that is ongoing. In light of the information being represented as universal and reflective of the status quo, the final words in the imperative mood might be construed as an attempt to encourage women to challenge conventions i.e.

that they should wear underwear for themselves and not for men. It is, however, questionable as to whether it is truly empowering since it does not fundamentally challenge assumptions or stereotypes about what is of interest to women which enjoys prominence in this advertisement. This is particularly evident in the visuals of this text as the use of the bold print suggests that the crucial message is concerned with the relationships between men and women.

ANALYSIS OF MODE OF DISCOURSE

The theme in the first clause of this text is an interpersonal one (Why) which asks something of the reader. The choice of the interpersonal theme in the first clause signals that the writer is attempting to interact with the reader. This is not an unusual technique in advertisements as a target market is often addressed in a personal way. Once this relationship between the two is cemented, the writer is then in a position to assert his/her authority over the reader. The theme of the second clause is a textual theme (when) which implies a link between the actions of the women and the intentions of the man. The use of this theme serves to extend the presupposition contained in the previous clause and presents men and women as opposites as men are presented as wanting to undo what women do i.e. while women want to dress for them, all that they want to do is undress women. In this way, men are presented in a negative light.

ANALYSIS OF THE VISUALS

The text is spread over two facing pages. The first page consists of writing and the second page consists of writing and a picture, which takes of most the page. The second page also has the "She Bear" Logo.

The writing on the first page is larger than the writing on the second page. The part of the text in which the writer has used the imperative mood is in much smaller print than the parts in which the declarative and interrogative moods have been used. There is some irony here for what on the surface appears to be an empowering message for the reader, telling the reader to do something for herself rather than the man in her life, is made relatively unobtrusive. The writing on the first page is presented in larger print which could have the effect of asserting the values inherent in the words despite the apparent contesting of these values in the writing on the second page. As advertising relies strongly on visual messages to sell products, the larger print of the words on the first page could also be perceived as an "attention-grabber."

The picture on the second page is that of a woman clad in her underwear. Her hair is tousled and she appears to be looking straight at the reader with what seems to be a slight smile. She also looks very confident in her pose which could be interpreted as a provocative / seductive pose. The picture of a woman looking directly at the reader could be the writer's tactic to present the picture of an empowered women who is wearing underwear for herself; however; the picture contradicts the message of the written text and gives a confusing message to the reader as it seems to be promoting

the image of the "siren" while at the same time engaging in apparently emancipatory discourse.

The logo (SB), which appears only on the second page, could represent an hourglass figure and this is not in keeping with the empowerment of women as it represents the traditional notions of what people may consider to be the perfect figure and moves away from the notions that women need to be comfortable with their body shapes and hence themselves.

SUMMARY OF FINDINGS

The analysis of this text reveals a representation of men and women as opposites. The analysis of Field of Discourse shows that what channeled this interpretation was the choice of processes. Field analysis also reveals how the writer through his/her discourse maintains the constructed view of women's underwear as an instrument of male arousal, and the relationships between men and women as being essentially predatory i.e. women lure men and men gratify their desires without concern for their partner's feelings. Tenor analysis reveals an unequal relationship between the reader and the writer as a consequence of the latter positioning him/himself as an expert on the subject matter. The analysis of the visuals reveals that there are contradictory messages in the text where the picture in the text is inconsistent with the wording in the rest of the text; a construction that is resolved only by the reader following the writer's directive to acquire "She Bear" underwear.

A cursory reading of the text suggests that the writer is using feminist discourse. However, it should be noted that this is an advertisement primarily concerned not with changing gender relations, but with selling underwear. This is apparently a case of the discourse of advertising colonising the discourse of feminism in the interests of the advertiser's client. In exhibiting an interest in the gender struggles, the greatest beneficiaries are the companies that benefit financially.

The forces which control the production of this text are the ones which really benefit from presenting the text in this way. The strategy of positioning the teenage female reader in the role of the consumer and linking this role with ideals of contemporary feminism which promotes strong independent women is one which is not likely to alienate anȳ sector of society. If anything, its readership who would probably like to identify with such ideals of feminism without sacrificing their strong interest in attracting a male partner are likely to be influenced in their actions as consumers, thereby serving the interests of the underwear company.

4.3.2 ANALYSIS OF TEXT : UNDER PRESSURE (See Appendix B)

The second text analysed is "Under Pressure". It is a letter to the editor and is taken from part of the section called "Backchat" which consists of all the letters to the editor in any issue of the magazine. The letters in this column may respond to previous articles or letters or raise fresh topics about issues that affect the readers as teenagers. In the letters readers tend to share anecdotes from their personal lives relevant to these issues. The magazine provides readers with an incentive to write in the form of prizes for what the magazine considers to be the best letters. The letters

to the editor are usually an integral part of any publication and serve to keep the publication team in touch with their readership. The readers' views on various issues would allow the team to evaluate the content and ideological perspective of their publication and suggest ideas for topics to cover in future editions.

This text is a letter written by a M.Hanekom in response to a letter which has appeared in the agony column of a previous issue, concerning sexual pressure. In this letter the writer relates her past experiences regarding her relationships and uses her experiences to advise other readers on conducting themselves in their own relationships. I chose to analyse this letter because of its relevance to representations of gender and because the conflicts described in this letter are ones that, in my experience, many teenagers do agonize about, including some of the pupils I teach. Also, because the results of this were being used as a basis for CLA materials, I thought it would be useful to focus on a text that would readily generate discussion.

ANALYSIS OF FIELD OF DISCOURSE (See Appendix B1)

There are nine material processes, seven relational processes and six projecting processes in this text. To refer to the participant roles assigned by the processes, the writer of the letter (I) has been assigned the role of the actor with "it" (line14) referring to sex, and "this terrific guy" (L17) as goals. The first clause containing a material process has the writer as actor (L3). It ends with a circumstance by means of which the writer informs the readership about the rationale for her writing this letter. The participants assigned the roles of goal relate to her main concern in this

letter, namely the pressure she was faced with regarding sex and her meeting of the one male who is different from all the others she had been involved with before. Relational processes (lines 7, 8-9) assign to the writer the role of the carrier in three instances with the attributes specified being "19 years old" and "proud" (L 7) and "still a virgin" (L8-9). An attribute is not specified in L18 but relates to her state of virginity and her desire to remain one. She is assigned the role of identified (L10) in the next clause with "a span of boyfriends" as the identifier. She is assigned the participant role of the senser in L20 where she expresses her desire and intentions to inform other girls in her predicament about their position in relationships. In this letter she outlines her experiences and her qualities and states her viewpoints, which she uses to urge other girls who are subject to the same pressure as herself not to succumb to this sexual pressure as it is not advisable to engage in sexual activities with the wrong person.

The first reference to male characters in this text is "a span of boyfriends" (L10) who are given the participant role of the identifier. Whereas the writer names herself at the end of the letter, she does not identify these male participants; they are instead referred to by means of the third person plural ("they" L13,15). The male participants are also referred to as "who" (L11). The male character who is assigned the participant role of the goal in L16 (this terrific guy) is immediately thereafter assigned the participant role of the actor in "He" (L17) with the writer (me- L 17) as the goal. When the male characters are assigned the role of senser, their desires are assigned the role of phenomenon i.e. what they desired in their relationships ["more than just a casual relationship" – (L11-12) and "someone to have sex with" (L13-14)]. In both instances where the male participants have the role of an actor, the writer has the

participant role of the goal. Males are generally characterised as aggressively pursuing sexual gratification.

One further participant is "sex" (L14) which is also referred to as "it" (L14) which is assigned the role of the goal with "I" as the participant. Sex is subsequently referred to as " more than just a casual relationship" (L11-12) with "who" (L11), which refers to the writer's many ex-boyfriends being assigned the role of the senser. Sex, in other words, is represented as a male desire which females attempt to resist. This attempt at resistance results in a form of punishment – "They'd leave me" (L15) with the males as the agent and the female writer as the goal. In this case, non-compliance on the part of the female results in her being discarded in favour of someone who does comply with the desires of the males as is indicated in the use of the circumstance "for someone who would" (L16-17). Young females are thus represented as needing to comply with male desires if they wish to be accepted i.e. vulnerable in relationships in comparison to males who are represented (with one exception) as desiring and discarding.

In this text males and females are portrayed as being very different in that the males are characterized, via their roles as senser and agent, as people having desires and acting on them while females are portrayed as people who "give in" to male desires or are shunned when they don't. Although the females are assigned the roles of carrier, identified and agent, there is only one instance (L20) where the writer assigns to herself the role of senser, where she indicates her desire to give other females advice on their roles in relationships. Hence, females are represented in this text as having values and acting on them, but what they desire in relationships is not

indicated in this text. However, the letter writer is represented in the text as an exception to the rule when it comes to her conduct in relationships, as she is the one strong one who has not succumbed to the male desires that require her to be sexually active. She has not, however, been exempt from being ostracised by the males whom she would not give in to.

The writer probably intended to give a message to other girls that they could follow the writer's example and be better off for doing so, as it indicates that there are exceptions to the rule as far the hormone-dominated male population is concerned. In some communities, a system of double standards operates where males are required to prove their sexual prowess as evidence of their masculinity while females are required to be pure and virginal and retain this state of virginity until marriage or at least until they are involved in a "serious" relationship. The letter writer, in attributing these characteristics to herself, is identifying with such a representation of femininity. She also encourages other girls to join her as is indicated in L22 where "You" is understood as the agent where she urges other girls not to succumb to sexual pressure by involving themselves in relationships they are not comfortable in. In allocating the roles of senser and then actor to the male characters, she represents masculinity as aggressively sexual. Males are stereotyped as being dominant in relationships with females, and, as in the "She Bear" advertisement, as pursuing sexual gratification in an unscrupulous way. The portrayal of the dominant, aggressive male and the submissive female who might fall prey to such a male is a conventional societal notion. Another conventional societal notion about male and female relationships that is reinforced in this text is that of "waiting for the one" which is a recurrent theme in much of the literature aimed at children and teenage females.

This Walkerdine (1984) found in her study of *Bunty* and *Tracy* where many of the "good" girls in literature received the reward of the "man" after experiencing suffering. In this regard, the text can be regarded as contributing to sustaining such conventional, stereotypic notions about gender relations.

The title of the text, "Under Pressure?" is a circumstance and is indicative of the conditions in which the writer represents herself as having written this letter. The second circumstance "in response... sexual pressure" (L3-6) expands on the conditions under which this text was produced as the writer furnishes the reader with the circumstances / conditions under which she wrote this letter.

Many of the other circumstances in the text relate to time "still" (L8); "always" (L9); "in the past" (L11); "later on" (L16); "now, for almost a year" (L19-20). These circumstances are in keeping with the narrative properties of the text as the writer has outlined her reasons for writing this letter and then gone on to recount her personal experiences in the light of occurrences happening outside of her life which she feels she is able to comment on. The circumstances related to time are indicative of her past and present experiences in relationships and are probably intended to represent her as having displayed tenacity or strength of character over an extended period of time.

ANALYSIS OF TENOR OF DISCOURSE (See Appendix B 2)

The mood of the text is overwhelmingly declarative. In her use of the declarative mood, the writer supplies information about her past experiences and viewpoints

which she uses as a springboard to advise other girls about their relationships. Through her use of the declarative mood she is able to share with the readers information relevant to the issue of sexual pressure. She is thereby able to represent herself, indirectly, as an authority on the issue, something she reinforces through a change of mood (to imperative) in the penultimate sentence in which she urges her readers to follow her example in not succumbing to pressure. The use of the declarative mood presents the writer as a confident person with a sense of awareness of her individuality. It is this confidence and sense of individuality which gives her the courage to advise other girls regarding their relationships. She therefore represents herself as being different from the other girls whom she is communicating with.

One further way in which the writer asserts her uniqueness is via the use of person. She uses the first person (I X 9) to refer to herself, the second person ("you" – L23) to refer to her readers and the third person to refer to males ("they" L13, 15 and "he" who refers to the "good boy" whom she has chosen in L17). She also refers to herself and her current boyfriend as a unit via the use of the first person plural form ("we" – L18). The use of person in this manner sets the various characters mentioned in the text into distinct groups. The use of the first person singular sets the writer as a lone figure who stands out from the rest of the teenagers because of the choices she has made. The host of the other girls whom she is addressing are characterized as people who are struggling with an issue that she herself has already resolved. In her referring to the general male population in the third person, she positions them as the "other", people distinct from herself and other girls. She does identify an exception to the male population in her reference to her current boyfriend

who stands out as "this terrific guy" (L17). In her use of person in this manner, the writer positions herself and her boyfriend as different from the rank and file of the general teenage population. She implies, through this representation, that patience on the part of girls is a virtue as their "knight in shining armour " will eventually turn up as hers did.

One way in which the writer attempts to signal solidarity between herself and her readers is via the use of " teenspeak" eg. "a span of boyfriends" and "this terrific guy." These expressions are characteristic of the way in which teenagers speak and using these expressions is an attempt to represent herself as a teenager like her readers.

There are various presuppositions in this text, but I shall concentrate only on those relevant to my analysis The first of these presuppositions is that most teenage girls are pressured by teenage boys to have sex. A further presupposition is that the principal objective in males establishing relationships with females is to have sex and that the sexual pressure can be resisted.

ANALYSIS OF INTERTEXTUALITY

This letter makes one reference to another text which is a letter which could either have appeared in the agony column of the magazine or may have been another letter to the editor. Although the letter is one which has prompted the writer to write this letter, I would say that the intertextuality in this case extends beyond the letters in this magazine as it concerns dilemmas that other teenagers may be faced with as well.

SUMMARY OF FINDINGS

In the production of this text, the writer has drawn on values espoused by a patriarchal society which she appears to conform to. This is evident in her advice to other girls where she tells them about the benefits of waiting for what she considers to be the right man in their lives as she is better off for having done so. The discourse of this text is reminiscent of the discourse of therapy, although indirectly so as the writer is not responding to a direct call for help, but undertaking it upon herself to provide advice to the other girls who experience problems in their relationships. Fairclough (1989: 225) speaks of the discourse of therapy and counselling as having behavioural change as its aim, which is why it can be regarded as an ingredient of social control. The discourse of this text, which could be regarded as emulating the discourse of therapy although in written form, could be viewed in the same light as it seeks to encourage a change in the conduct of teenage girls in their relationships back to norms of society that were dominant before the advent of the birth-control pill. This text does not challenge conventional ideologies of gender relations, but rather contributes towards sustaining the subordinate positions of women in a sexist society.

4.3.3 ANALYSIS OF TEXT: SCENT SAVVY (See Appendix C)

The next text analysed is "Scent Savvy". This text is part of the "Features" section of the magazine which consists of one-off articles which do not appear in every issue of

the magazine, but are regarded as special articles of interest. The text that I have chosen is part of a larger text called "Life 'o Style '97" which advises the reader on aspects of grooming, fashion and beauty. "Life 'o Style '97" is listed among the features as a "special" feature, presumably signaling that it is an article of unique significance, distinct from items that occur in all editions.

"Scent Savvy" is concerned with the use of perfumes and the writer describes personality types and identifies perfumes that are "best" for each personality type. She further reports on the magazine's female employees' preferences in perfumes and specifies the perfumes she claims males, grouped according to star signs, would like women to use.

FIELD OF DISCOURSE (SEE Appendix C 1)

As this text is clearly demarcated into sections and is repetitive, I have opted not to embark on a Field analysis of the entire text, but only of a portion of the text. I have analysed lines 1-4; 24-30; 37-39; 46-48 and 54-61 in the typed version of the text. I have produced a typed version of this text to identify various linguistic features of the text for the benefit of the reader, and also because this version allows me to see clearly any patterns that may be present in these texts.

There are 22 processes, nine of which are material processes, six relational processes and seven projecting processes. Although there are many participants in

this text, I have identified six main participants that I will examine in detail. The participants are:

1. Your total guide (L1)

2. A groovy lifestyle (L1)

3. Scent Savvy (L2)

4. The reader who is referred to as "you" throughout the text. There are various subsets of readers referred to and they are characterised according to their personality types. The participants relating to personality types are referred to in the following ways: Your personality type (L3), outgoing (L24); low-maintenance tomboy (L25). The epithets used to describe them are: adventurous, unafraid and extremely flirtatious (L27).

5. Male participants who are referred to by means of the following nominal constructions: a guy (L27); guys (L154). "He" (L56, 59) is also used to refer to the male participants. Male participants are also characterised according to their astrological signs i.e. his star signs (L55); Fire signs: Aries, Leo, Sagittarius (L58).

6. The *Blush* staff members who are referred to as: our Blush staff members (L38); I (L46); Kerese, Editor (L48).

The first participant in this text is "Your total guide" (L1) which is modified by the professional phrase "to a groovy life" (L1) which explains what the purpose of the guide is. The premodification in "total" implies that it is complete and nothing more needs to be done if one follows the guidelines that are set out in the rest of the text. "Your total guide" seems to be offering really simple solutions to what is an ambitious goal: having a wonderful life for the rest of the year. This guide offers what a

teenager, because of her inexperience, would probably regard as a frightening prospect, and even offers a "reward" in the form of a boyfriend.

The next participant is "Scent Savvy" which is also part of the title of this article. In the preamble to the text proper it is assigned the role of the identifier (L2). I understand the meaning of the word "savvy" to mean "good sense" so the clause implies that the purpose of this feature is to give teenage females good judgement regarding their choice of perfumes or, alternatively, to be well informed about perfumes. "Scent", "perfume" and "fragrance" are synonymous. These words have positive connotations as opposed to the neutral word "smell". The epithets "ultimate"(4); "best" (L29) and "fave"(L37) imply that the act of choosing a perfume is not a straightforward one; one cannot choose a perfume at one's whim, there are other things to consider when choosing perfumes. This is a skill that can be learnt if one follows the instructions contained in the text.

Perfumes are also categorised in various ways. The epithets "ultimate", "best" and "fave" indicate that there is such a thing as a correct choice of perfume and that this is what the reader should aim for. Perfumes are also categorised as "feminine florals" (L59). There are also a number of perfumes named that could fall into the sub-category of "feminine florals". The epithet "feminine" is intended to describe a particular type of scent. This epithet has connotations of delicacy and daintiness which is probably intended to match a particular type of character. One possible reason for naming a variety of perfumes in "best fragrance picks" and "feminine florals" could be to present a variety of alternatives to the teenager in the hope that she would be tempted to buy more than one perfume, as there is said to be a variety

of perfumes that are suitable for her. The implication here is that it is imperative to have the right perfume as it is not adequate to merely own any perfume. In this way, the teenager is targeted as a consumer of not one, but a variety of perfumes, especially if one is to consider that the perfumes named in the "best fragrance picks" are not repeated in the selection of perfumes that males would like their girlfriends to wear. This implies that an "outgoing" person would have to purchase a perfume to suit her personality and also one which her Arian boyfriend would find pleasing.

The reader (you) is assigned the participant role of actor or agent in relation to seven material processes (L3, 4, 25, 26x2, 55, 56) though with four of these the agent is deleted i.e. implied since the imperative form has been used (L3, 4, 55, 56). In these clauses "your personality type" (L3), "your ultimate perfume" (L4), "his star sign" (L55) and "what scent" (L56) are assigned the participant role of goal. Through being addressed in the second person form, the reader, in the words of Fairclough is "synthetically personalized" (Talbot, 1992: 175) i.e. addressed on a personal level as an individual. There are three relational processes (L2, 25, 27) with "you" assigned the participant role of carrier and "scent savvy" (L2), "low- maintenance tomboy type"(L25) and "adventurous, unafraid and extremely flirtatious" (L27) assigned the role of attribute. There are three projecting processes with "you" as senser (L25, 26, 27) with the personal tastes of the reader in terms of her personality type projected in the rest of the clause. All these process types combine to outline the activities, attributes and putative personal tastes/ desires of this personality type. Although the notion of personality types could have been borrowed from psychology, the writer does not borrow from the register of this field in the naming of these personality types. The naming of personality types serves to stereotype characters according to

their activities and personal tastes. The writer uses terms with positive connotations presumably so as not to offend teenagers by using terms like "nerd" or "geek" which have negative connotations.

The male characters in the text are assigned the participant roles of phenomenon (L27); and senser (L54, 57 ,59). In the role of senser, the personal tastes in perfumes of the various males are named. The writer claims that males who belong to various astrological signs prefer certain types of perfumes and she goes on to name examples of these perfumes. Although the personalities of the male participants are not described in detail, they, like the females, are stereotyped. In characterising males according to their astrological signs, the author plays on the insecurities of the reader. In the process they construct women as people who rely on quasi- sciences like astrology rather than logic and reason to organise their lives. This is consistent with the promoted societal images of women as being emotional rather than rational. In this way, the text will not achieve the end of helping teenagers in any concrete fashion with their identity struggles. In the short term, this text could serve to merely entertain or occupy the reader either as a reading activity or by making the activity of shopping interesting. However, in the long term, this text is potentially disempowering if one examines the way femininity is constructed.

In lines 38-39 the Blush crew are characterised as " our Blush staff members" and are assigned the participant roles of agents. A further magazine crew member identified is "Kerese, Editor" (L48) who is assigned role of the carrier in (L49-50) in which she states what her preference is. By including this section, the writer gives the reader a brief peek into the lives of the magazine crew. All of them have identified

their favourite perfumes and know why they have made their particular choices. This strategy is similar to that commented on by Talbot (1992) in her analysis of a consumer feature in which she referred to as "a community of lipstick wearers" (1992: 182) who shared their experiences of wearing lipstick. In the "Scent Savvy" text, the magazine crew are constructed as a "community of perfume wearers" who share their preferences with the reader as intimates might do. These are career women who are, presumably, financially independent. Insecure teenagers seeking role models would presumably be strongly attracted at the prospect of joining this community through the simple act of buying the product. They might not recognise that it is not an actual community but an advertising construction to serve the interests of perfume houses.

ANALYSIS OF TENOR OF DISCOURSE (See Appendix C 2)

The mood of the parts of the text examined is overwhelmingly declarative. There is only one interrogative sentence at the start of the text (L2). There are three clauses in the imperative mood (L3-4 & L 55). The use of the declarative mood serves to present information supplied as undisputed fact and the writer as an authority on the subject being written about. In this way, the writer positions herself as the older, "wiser" woman who is able, via her expertise, to advise the teenager, who in this case, is positioned as the naïve girl who needs help in her personal life. Teenage years are often characterised as years where people search for their identities and experience inner struggles in these searches. These inner struggles can make teenagers vulnerable and in the author's writing about inner struggles and personality types, s/he will be perceived as reaching out to these teenagers and therefore be

received in a positive manner. The ordering of the interrogative and imperative mood choices at the beginning of the text is significant in the way they position the reader. The interrogative asks a question and the imperative follows directly thereafter. This helps to further position the reader in a subordinate role in the producer-reader relationship as the writer is the one asking questions and giving instructions.

There is mention of three persons in the text: "you" (31 times) which refers to the reader, "our" (2 times) which refers to the Blush crew and "he" which refers to the male participants. This pattern of pronominal use serves to construct separate identities for the reader, the magazine crew and the boys in the reader's life. The use of the first person plural form when used to refer to the Blush staff indicates that they are perceived as a collective unit with similar perspectives. The use of first names of the various staff members is meant to create a feeling of intimacy with the reader, thereby constructing a close interpersonal relationship with the reader. The construction of such a relationship is likely to give the writer more power over the reader and it links with the use of the declarative mood to present an image of an older woman friend who is an expert in a field that the reader herself is not well versed in. The use of the third person positions the males mentioned as outsiders and therefore apart from the reader. The reader is placed on the bottom rung of the ladder as far as power relations are concerned, as the author seems to be helping her to acquire an identity which the males and the magazine crew already seem to have. The author, in outlining what she feels would be best for the reader and stating male preferences in perfumes, is positioning herself in the role of the mediator in the relationship between the reader and the males she could be dating. The concept of the mediator in relationships is not unusual as there is sometimes in relationships a

third party whose task is to provide information about the person whom a girl has set her sights on; the mediator is usually a close friend whom a person can put her trust in. In this text the writer as mediator is saving the reader from the trauma of unburdening her emotions to a real person which is something that teenagers uncertain about whether or not their desires are legitimate, may feel reluctant to do lest their feelings become public.

The strong modal (will- L6, 9) and the weak modals (can- L7) together with the mood adjuncts (most likely- L14; merest- L20; only- L21; all- L21; extremely- L27 & usually-L34; very- L41; really- L43; so- L47) interact to strengthen or weaken the writer's claim. The use of "will", "only" and "all" is an effort to show certainty regarding the subject matter, and this continues the idea of him/her being the authority on the subject being written about. The use of a weak modal (can- L7) safeguards the writer from any criticism that s/he may be exposed to for not being accurate in any of her descriptions.

There are three comment adjuncts (total- L1; groovy- L1 & ultimate- L4), all of which appear early in the text before the description of personality types begins. Through the choice of these words the writer constructs a close social relationship between him/herself and the reader. The word "groovy" is a slang word which signals solidarity between the writer and the reader. Such words form part of teenage vocabulary and the writer uses them to close the gap between herself and the reader. The writer shows the reader that she identifies with her, and that they speak the same language. When the writer who is supposedly older and wiser uses these words, she constructs herself as not merely the older wiser woman, but the "hip, cool"

older woman i.e. as belonging to the same social group. By this means she is well placed to encourage the readership to become a member of the community of perfume wearers. This serves the interests of the various perfume houses endorsed in this feature.

There are various presuppositions in this feature through which the writer signals that she shares backgrounds with the reader. I shall concentrate only on the ones that I believe to be relevant to my analysis. The first of these presuppositions is that there is a thing called "scent savvy". Related to this is the presupposition that it is something that women or young girls should have, that it can be attained with the right kind of advice, and that there is such a thing as an "ultimate perfume" for people which matches them according to their personality types. A further presupposition is that the reader has no knowledge regarding what is best for her. The notion that there is a perfect perfume for a personality type is presumably nothing more than a commercial ploy to sell perfumes. These presuppositions are disempowering to the reader who is not given credit for being capable of making up her own mind. As the text is concerned with inducting readers into a consumption community of perfume wearers, one needs to consider who really wields the power in this text. Is it the writer of the text, the editors, the owners of the magazine or is it the various perfume houses who stand to gain financially from the sales of this product? My assessment is that the various people involved in the production of this article share a symbiotic relationship as all stand to gain if this article achieves the desired ends i.e. sales of perfumes. I describe the relationship in this manner because all the stakeholders involved in the production of this text need each other to survive and flourish. Fairclough (1989: 200) speaks of the existence of a modern press as well as the

development of film, radio and television as being the technological conditions necessary for the development of consumerism and this is clearly evident when we consider that the capitalists and the media would both be poorer if they didn't use each other for their mutual benefit; the capitalists use the media to popularise their products and the media receives financial remuneration for services rendered.

ANALYSIS OF THE INTERTEXT OF THE TEXT

This text is part of a series in that it belongs to a larger text which concentrates on various aspects of grooming. Although the article is part of a special feature which focuses on the main trends for the year, it can be said to relate to other texts on grooming which is a topic dealt with at length not only in this magazine, but in other magazines directed at women as well. Although it is a consumer feature, it is not as blatantly commercial as an advertisement or a promotion of any other product which is exactly why it is more likely to achieve its purpose which is that of getting teenage females to become part of the consumer community of perfume wearers.

ANALYSIS OF VISUALS

The layout of the text includes a main title of the feature, the title of the text itself, and sub-titles. There are three sub-sections, the first consists of the descriptions of personality types, the second consists of information on the magazine staffs' tastes in perfume and the third is an account of male preferences in perfumes. The second and third sections are placed together in one shaded area, separated by the titles in slightly larger print. The first sub-section consists of titles in bold capitals, followed by

explanations and the sub-sections within the sub-sections are clearly demarcated. One possible reason for this is that it makes reading easier as readers can skim over areas they don't want to read through in detail but concentrate on what they wish to read.

The original text makes use of bright colours- red is a predominant colour and the flowers in the top right-hand corner are red and yellow. This is probably done to attract the attention of the reader.

There are five flowers, four placed diagonally in a line and one which is out of the line. The presence of the flower on the page is significant in that flowers could be associated with both perfumes and romance, both of which are dealt with in this article. The association of flowers with perfume and personality types is also a way of constructing femininity with the ideas of women being dainty and delicate, in keeping with the idea of little girls being made of "sugar and spice and all things nice".

SUMMARY OF FINDINGS

In the production of this text, the writer can be regarded as serving the interests of both the media and the various perfume houses whose perfumes are being endorsed in this feature. There is pressure on the magazine to serve the interests of the capitalists through texts which are intended to contribute towards the increase of sales.

The tactic that the writer uses to serve the interests of the various perfume houses is that of positioning the reader (constructing an identity for her) as a consumer. Through endorsing the idea that women need to choose from a range of perfumes that suit their own personalities and those of their boyfriends', she is encouraging the reader to become part of a consumption community of perfume wearers.

As a consumer feature aimed at teenagers, the text draws on and reinforces a notion of femininity as essentially irrational, insecure and dependent. The writer also capitalises on the idea that in their teen years, girls tend to be absorbed with the search for an adult, feminine identity. In addressing this identity search, the writer has borrowed the idea of personality types from the field of psychology, and the quasi-science of astrology to lend authority to the "solution" she offers to the reader's identity problem.

When teenage females accept the writer's advice, they indirectly accept the representations of females as people who are not in control of their lives and need outside assistance to organise their lives. Males and females are also portrayed as being very different (as opposites). It is significant that it is in magazines for women and not in magazines for men that one finds features on astrology. This is one of many ways in which females are constructed as emotional rather than rational, a conventional societal notion which is disempowering to women. To sum up, the text is potentially disempowering to women as it constructs their identities for them which imply that women are submissive.

4.3.4 ANALYSIS OF TEXT : SPOTS ARE IN ? (See Appendix D)

The fourth text analysed is "Spots are in?" It consists of a letter to a beauty columnist and the response of the columnist. The text appears in a column which deals with queries of readers on their problems relating to their personal appearance.

"Beauty Q & A" is a part of the "Health and Beauty" section of the magazine which consists of the following regular columns: Body Q & A, Beauty Q & A, Beauty Feature and Beauty News. The former two columns are interactive columns which concentrate on answering readers' questions on health and beauty. The latter two columns present information on health and beauty that concern teenagers e.g. information on new products on the market as well as features on aspects of grooming like tips on using lipstick.

"Spots are in?" is one of five letters in this column. All the letters consist of a short descriptive title outlining the problem, a short outline of the problem itself, and the answer by the respondent. This particular letter has the problem outlined in two lines of bold, larger print, and an answer which is ten lines long. As two people are responsible for the production of this text, I shall refer to the reader who has written the letter as the "letter writer" and the member of the magazine crew who has answered the question as the "respondent".

ANALYSIS OF FIELD OF DISCOURSE (See Appendix D 1)

In the analysis of this text, I concentrate on the main participants and the roles assigned to them via the processes in the text. The main participants in this text are the letter writer and the various items related to the skin, skin problems and skin care. A minor participant in this text is "guys". There are 25 material processes, 7 relational processes and 1 projecting process.

The letter writer (I) is assigned the participant role of actor in L2 where her problem is reported, and again in L5 where the participant role of the goal is assigned to "a sunblock". There are other clauses in which the actor has been deleted, where it is possible to infer that the actor is the letter writer. The goals in these instances are: one with an SPF of 15 or more (L6); moisturiser or a lotion that contains AHA'S (alpha-hydroxy acids) [L 7-8]; this (L 8); a facial self-tanning lotion (L 10), this (L 10); and frosted make up shades (L13). The goals in these clauses are all items which may help the letter writer to take care of what she believes is a problem. By assigning the writer the role of agent and various skin care items the role of goal, the respondent constructs an identity for the teenager as consumer. Although no specific brand names of products are mentioned, the text suggests to the teenager that beauty can be bought at any cosmetics counter. The choice of material processes with "you" as the actor makes the responsibilities of a woman seem daunting. The writer is advised to "apply" (L6, 8, 10); "get hold of" (L7); "play up"(L12). The choice helps construct an identity for women as people who are absorbed with working hard to make themselves attractive.

In nine of the clauses there are material processes that have infinitive forms (L 3, 5, 6x2, 7, 8, 9x2, 13). In these clauses no agent is specified nor the time of the events. In this way the respondent suggests solutions that would hold for any person at any given time. The idea of any solution lasting for all time is exactly what anyone who believes that s/he has a problem would want. Although no single product is endorsed in the response, the teenager is encouraged to select from a range of products that hold the promise of a solution.

"The sun" (L5) is assigned the participant role of agent with "your skin" as the goal. The material process used here (attacking) is a harsh one which casts the sun in the role of the villain and the culprit to be blamed for the writer's skin condition. In this case, the writer's skin is cast in the role of the victim. This has the effect of absolving the letter writer from responsibility for her skin condition.

There are seven relational processes, all of them describe the skin's condition and the solutions to problems and are also related to the conditions and causes of freckles. The first relational process (L1) assigns "spots" in the role of the carrier. "Spots" is used in this instance as a synonym for freckles. "Freckles" (L4) is assigned the role of the carrier; "them" (L6) and "The freckles" (L11) are both cast in the participant roles of goal. "The skin" (L 9) is also a carrier. These participant roles of the carrier relate to the main topic on the letter which is about how one should prevent, disguise or enhance freckles.

There is one projecting process in this text with "guys" (L12) in the role of the senser and "freckles" as the phenomenon. The process "dig" is a term used in teenspeak

which is synonymous with "like" or "attracted to". The notion of mentioning males in connection with how they feel about freckles could be a tactic to point out to girls that is not such a bad thing to have freckles and also, to bring up the topic of uses of make up which would highlight the presence of freckles thereby adding to their appeal which is what males find attractive. In this way, the respondent constructs freckles as being something which is desirable. The effect that the mention of males does have is that it brings up the topic of relationships which had not been an issue up to this point. Males are assigned the role of the senser; it seems as though the respondent is telling the writer what to do to increase her popularity with the opposite sex, thus reinforcing the notion that the reason for her concern about freckles is how it will affect her attractiveness to men.

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The circumstances in this text specify the time and frequency of the events (every summer - L2; daily – L8; twice a week- L9); space (to the skin's surface (L4) and conditions (in freckles- L2; in optimum conditions- L9). Circumstances in the form of post-modifiers (gently- L8; correctly- L10) serve to emphasise how things are done and they try to emphasise the idea that there is a right way to take care of one's skin if one is to achieve the desired results. Through the use of these circumstances, the respondent specifies very explicitly how the treatment of freckles is to be carried out. The circumstances in this text interact with the material processes to regulate the behaviour and the lives of girls and can be said to control women's activities. It constructs an identity for women as continually absorbed with routines of beauty care and promotes the idea that routines are not only desirable, but necessary. This is undoubtedly beneficial to the various beauty houses which are involved in the

manufacturing of the items recommended as the adoption of routines will ensure the heavy use of cosmetics.

TENOR OF DISCOURSE (See Appendix D 2)

The declarative, imperative and interrogative moods all feature in this text. The interrogative mood is used in the following lines: L1, L2-3& 12-13. Although the illocution (which refers to the speech act performed by the asking of questions) is different in each case, the interrogative is used to hedge the association that freckles are desirable. In lines 12-13 the choice of interrogative mood together with the negation (why not) is used to perform a suggestion. This suggestion builds on the assertion about the desirability of freckles. The writer suggests that instead of hiding her freckles, the reader highlights them.

The letter writer and respondent use the declarative mood in L2, 4-7, 9-10, 10-12. In L2, the writer informs the reader about the problem that she is experiencing. In her reply, the respondent supplies information about freckles and the effects that the use of various skin care products has on one's skin. This mood choice positions the respondent as the "knower" and the reader as the "knowee" i.e. as the young, uninformed ignorant party in this interaction. Through the choice of the declarative mood, the respondent represents this as undisputed fact and positions herself as an expert.

The imperative mood (L 7, 8, 10) is used only by the respondent who instructs the writer on what to do to solve her problem. The choice of this mood helps the

respondent to construct an identity for herself as an authority. The subject position she constructs for herself is similar to that constructed by the writer of "Scent Savvy".

The mood choice throughout the text reveals an unequal power relationship between the letter writer and the respondent where the letter writer is positioned as the ignorant teenager who needs to be advised on skin care while the respondent is positioned as the older, wiser woman who has the know-how on what being a woman involves. The respondent positions herself as the more powerful one in the relationship as she is the one providing the knowledge that the letter writer has requested. She thus constructs an identity for herself which goes beyond that of an expert on skin care.

There are two comment adjuncts in this text – only (L5); all (L5). The word "only" modifies "logical" and implies that the solution the writer is seeking is not only simple but obvious to one who has knowledge of the skin. This further enhances the idea of the letter writer's ignorance or, conversely, the respondent's expertise. The other comment adjunct in the text (all- L5) performs a similar function to "only" (L5) where the respondent informs the reader that the act of preventing freckles is a simple one and requires little effort from her.

The respondent also makes use of strong modals (will- L10, 11) in informing the writer about the effects of skin care products on the skin. The certainty with which she asserts her views further contributes to the construction of the respondent as expert. The choice of these modals, together with simple present tense, furthermore, suggests that the activity and treatment needs to be ongoing. In this way, she

potentially serves the interests of the manufacturers of beauty products. If the writer accepts this suggestion, she would need to have a constant supply of beauty products to deal with her freckles.

The mood choice, choice of comment adjuncts, strong modals and simple present tense together constructs asymmetrical power relations between the letter writer and respondent. This helps the respondent to position the letter writer as a consumer of beauty products, thereby serving the interests of various beauty houses.

SUMMARY OF FINDINGS

The respondent, in addressing the letter writer's concerns about her personal appearance, casts her in the role of a member of a consumption community. Through her suggestion of alternatives, she constructs an identity for her as a consumer of a range of beauty products (both skin care and make-up). This serves the interests of the numerous beauty houses which manufacture the range of items recommended and hence provides the conditions for consumerism to thrive.

The respondent, in positioning the writer as a consumer, draws on conventional representations of women in terms of which women are heavily concerned with personal appearance as a means of attracting a mate. Although she is apparently addressing the concerns of the letter writer, the analysis reveals that the text primarily serves the interests of big business through the media. In this case, the media is responsible for drawing on conventional representations of women in order to build a community of female consumers. The fact that the targeted consumer is the

teenager is particularly significant because habits created during one's formative years are likely to continue into adulthood. In this case, the various beauty houses are likely to benefit financially in the future as well as in the present if this text accomplishes what it set out to do i.e. increase the sales of beauty products.

4.4 A SUMMARY OF FINDINGS PRESENT IN THE ANALYSES OF TEXTS

The purpose of this section is to provide an overview of the common features in the texts analysed in relation to the presentation of gender in *Blush* magazine. It is, of course, difficult to generalise about the ideological exercise of power in the discourse of *Blush* magazine on the basis of such a limited number of texts. However, since the texts are taken from different sections of two issues of this magazine and are representative of four genres and since there is nothing to suggest that these issues are atypical, it is plausible that what I report on below is representative of the magazine as a whole.

The analysis of these texts suggests that the power behind the discourse in three of the texts ("She Bear", "Scent Savvy" and "Spots are In?") is the system of capitalism which controls not only the production of goods but indirectly the production of discourse. As this magazine is itself a business which needs outside investors and advertisers to purchase space to make a profit, it apparently sees the need to serve the needs of capitalism. This is accomplished through what Fairclough (1989: 202) calls "building the consumer". "Building the consumer" involves positioning members of society as taken for granted consumers in the hope that they would become actual consumers. This ideological strategy is particularly effective in the case of teenage

magazines as it may create habits which have a good chance of persisting throughout adulthood. Positioning the teenager as a consumer of beauty products would undoubtedly help keep the cosmetic and skin care companies thriving.

In the texts analysed, the discourse of consumerism has drawn on conventional ideological representations of femininity as a means of casting females in the subject position of consumer. "Spots are In?" draws on conventional representation of girls as being concerned about their personal appearance in order to serve the beauty industry. The analyses reveal the versatility of the discourse of consumerism. In the case of "She Bear" the discourse of consumerism colonised the discourse of feminism. The same ideology is used in "Scent Savvy", though in this case the discourse of consumerism colonises the discourse of psychology and astrology.

The analysis revealed the use of other ideological strategies. For example, there is evidence in the texts of "synthetic personalisation" (Fairclough, 1989: 62) where the entire readership is addressed as if they were individuals. This is accomplished through, amongst other things, pronominal choice. Although this technique is meant to construct feelings of intimacy between the writers and the readers, it does the exact opposite as the technique acts to separate persons interacting in the text e.g. as in the case of "Scent Savvy". In this way, separate identities are being constructed for the readers and writers, with the writers constructing subject positions of themselves as the experts.

One way in which females are represented across texts is as people who are not in charge of their lives which is why they need the advice of an authority figure about

their choice of underwear, perfume and about relationships. What contributes to the construction of these asymmetrical relations in all texts is the mood choice. For example the imperative mood is used in all four texts to tell girls what they should do. The declarative mood is used in all three to suggest how the advice given is undisputed fact.

Another commonality across texts is that males and females are portrayed as being very different from (opposite of) one another with males being dominant. Though there is reference in the "She Bear" advert to the male need for sexual gratification, the emphasis in that and the other texts is on what women need to do to attract men. Also in three texts (Under Pressure, Scent Savvy and Spots are in?) the reward for "good"/"correct" behaviour is getting a man. This is consistent with the findings of Walkerdine (1984). Her analysis of *Bunty* and *Tracy* shows that the reward for girls who conform socially is the boyfriend.

In all the texts, also, there are instances of men being assigned participant roles of the senser concerned primarily with sexual gratification. The concurrent assignment of role of actor to females implies a causal relationship between female actions and male desires which reinforces the representation of the dominant male and submissive woman.

The trends examined across texts reveals the role of the magazine as one which mediates in the lives of the teenagers thereby becoming an instrument of social control. In the process consumerism and the conventional assumptions of male-dominated sexist South African society are promoted. While the intentions of the

magazine owners may be to entertain and educate the readership, there is cause for concern if one has to examine the sections covered in issues of the magazine. I would agree that it is good to encourage teenagers to make up their own minds on certain issues, however the fact that there is such great stress on topics covered regarding fashion and beauty constructs a confined world of femininity.

4.5 CONCLUSION

This chapter reported on the representation of gender in texts aimed at a teenage female readership in texts drawn from two issues of *Blush* Magazine. The findings of the analyses of these texts were used to develop CLA materials for teenage girls. Chapter 5, which follows, provides suggestions on how CLA materials may be developed based on the analyses of one of the texts completed in this chapter.

CHAPTER FIVE

SUGGESTIONS FOR CRITICAL LANGUAGE AWARENESS MATERIALS BASED ON THE FINDINGS OF THIS STUDY AND RECOMMENDATIONS FOR FURTHER RESEARCH.

5.1 INTRODUCTION

In this study I investigated representations of gender in *Blush* magazine, a locally published magazine directed at a female readership. In reporting on this study I began with an explanation of concepts relevant to my study and then provided a review of literature relevant to my research. I analysed four texts using the methodology of Critical Discourse Analysis (CDA). The text analyses provided an answer related to the research questions about how women are represented in popular literature. It also provided answers to the second research question about what social relations between men and women are portrayed in these texts. In this chapter I provide suggestions as to how the findings may be used to develop Critical Language Awareness (CLA) materials for use in the classroom. In so doing I provide an answer about the findings of the third research question, namely:

What sorts of CLA materials/tasks might be used to raise awareness of the ideological function of texts using the insights gained by CDA ?

The chapter begins with a discussion on the feasibility of implementing CLA that focuses on awareness of the relationship between language and gender in

educational contexts like the one that I am involved in. I then provide an example of how CLA materials may be developed using the findings of one text analysis to develop materials at different levels for schooling. Thereafter I will provide suggestions for further studies of this sort in the future. I conclude on a personal note by explaining what value this research has been to me personally.

5.2 THOUGHTS ON THE FEASIBILITY OF IMPLEMENTING CLA IN A CLASSROOM SETTING IN SOUTH AFRICA

Fairclough (1989:233) argues that CLA, based on Critical Language Study (CLS), should be a significant objective of language education. I believe that CLA should be an essential objective in language education as CLS raises awareness of how language functions in society. Such awareness raising includes the identifying of the ideologies that are promoted through discourse. The ability to identify the ideologies that are promoted through discourse is an essential skill that all citizens living in a Post-Apartheid South Africa should have, especially if they are to reconstruct identities through language usage which would enable them to function in a truly democratic egalitarian society.

Fairclough (1989:243) further differentiates between language education for empowerment and language education for transformation. Although both the above-mentioned concepts are emancipatory, empowerment differs from transformation in that empowerment merely enables marginalised, oppressed groups to function within the discourse communities of powerful groups. Transformation refers to the more

radical de-structuring of existing orders and the restructuring of new orders. In the case of language and gender, the aim of language education, I believe, should ultimately be to acclimatise ourselves to non-sexist language usage as one way of addressing inequities pertaining to gender and negotiating new gender identities.

Fairclough (1989:234) argues that if CLA is to be feasible, there is a need for certain 'objective' and 'subjective' conditions to prevail if CLS is to contribute to any form of emancipation. The 'objective' conditions refer to the conditions in the wider society that are a pre-requisite for social emancipation. The 'subjective' conditions relate to the dominated groups' openness / willingness to critique the accepted forms of language usage and become aware of issues that need to be challenged.

I believe that the objective conditions in present-day South Africa, are favourable for raising awareness of gender representations. For one thing, the current government has recognized many of the past inequities pertaining to gender, and made efforts through legislation to address many of the imbalances of the past. Language has been a contentious issue in the past and there have been attempts to address language issues concerning discriminatory language practices of the past while issues related to language and gender have not been given the same priority. The way gender equality is enshrined in the Bill of Rights suggests that the current government would be open to addressing such issues.

One area of concern regarding objective conditions is the education crisis in the country. It is difficult to get the various stakeholders in education to give priority to

educational innovation however desirable when there is inadequate funding for such basics as classrooms, toilet facilities and books. Another problem is that the recent insensitive and inefficient implementation of the Rationalisation and Redeployment policy has left many teachers with low morale and lack of enthusiasm.

The shortage of textbooks, however, creates a window of opportunity for CLA. Teachers could be encouraged to develop their own materials. Provided they get the opportunity to develop knowledge of CLS, the task of developing, evaluating and revising materials could provide them with an exciting challenge .

I believe, however, that the greater challenge in the case of my study relates to the subjective conditions. Teenagers are aware of overt forms of gender oppression such as rape, abuse and also of overtly derogatory forms of sexist language usage which contribute to this oppression. However, they are largely unaware of, have accepted, and even promote, the covert gender representations that are sexist in nature i.e. they accept these representations as being part of a natural order. My experience is that many teenagers who perceive themselves as being anti-establishment, accept the gender representations prevalent in the teenage magazines because they see them as a departure from many of the norms and values of their parents. For such reasons, materials involving oppositional readings of such texts may well be met with resistance.

A further subjective condition of concern is that the average teacher's level of awareness of the ideological content of texts and ability to mediate such knowledge

to the learners, does not enable and encourage pupils to participate in any form of critique or struggle. I myself am a new-comer in the field of CLS and much of the experience with CLA materials will also present a learning experience to me. I anticipate therefore that the process of developing materials for use in the classroom will require constant evaluation and revision of materials.

I suggest that one way of improving the subjective conditions for CLA is to build on what is already being done in the classroom. This is what Fairclough (1989:242) is apparently advocating when he speaks of the need to develop CLA upon the existing language capabilities and experiences of children. English language teaching in all schools is based on what is termed the core syllabus. CLA is compatible with the requirements of this syllabus and indeed suggests ways of dealing with more problematic aspects of it more effectively. For example, it suggests a way of making the teaching of grammar more meaningful to students. As students already have a metalanguage for naming concepts in language e.g. active and passive voice, it would be possible to develop CLA to build on these existing experiences. For example, the teaching of modality can bring to pupils' awareness the degree of conviction with which a statement is made and subsequently the amount of power that one who uses a strong modal in a particular instance has.

To give these ideas flesh I have provided in 5.3., an example of the CLA materials I have in mind.

One further reason for my choosing this text is that it is a short, simple text. I believe that such texts are ideal for use in implementing CLA at school level. Short texts enable educators to develop materials which thoroughly examine / test all the features of the text and bring to pupils' awareness the role of various features of the text in carrying the ideologies promoted in the text. Short, simple texts are also beneficial to students as they need not grapple with complicated sentence or clause structures or difficult vocabulary. Learners are therefore in a stronger position to engage with the issues that such materials raise.

Advertisements provide powerful visual stimuli, and this advert is no exception. Accordingly, the first tasks in these materials focus on the visuals and the messages contained in the visual images. It is necessary for the pupils to be able to make connections between the visual and written text and also to see the anomalies between the two as the CDA of this text revealed contradictory messages between the written text and visual image. The questions which aim to bring the above to the learners' awareness are:-

What is the connection between:-

the picture and the product being advertised?

the picture and the writing on the first page? (Appendix E1)

AND

To what extent does the picture match up with the wording on the first page?

Compare the reaction of the reader to the advert to what it would have been if

the picture had been only that of the product.

Explain the difference in reaction. (Appendix E2)

The next set of questions focuses on the reader. I believe that these questions should follow the questions on the visuals as the learners themselves are readers of the text. They therefore need to be aware of how they are positioned in the relationship that the writer has set up. It is in the analysis of the Tenor of Discourse that relationships are explored.

The first of the questions which focus on the reader requires the learner to identify the "ideal reader" of this text. This question needs to raise awareness of the effects of the choice of personal pronoun. The questions reads as follows:-

Who is this advertisement directed at? From the options given below, pick the option or options, giving reasons for your choice:

a) all women

b) a young woman

c) a liberated woman

d) a woman who wishes to attract a man

e) a woman who wishes to be liberated

f) a woman who has a good figure.   *(Appendix E 1)*

The analysis of Tenor of Discourse has also investigated the positioning of the reader as consumer. It is necessary for the learner to be aware of the resultant effects of the reader being positioned as consumer. While the previous question focuses on the ideal reader, this question focuses on the reader as consumer and the effects of positioning the reader as consumer. The question reads as follows:-

Adverts can focus on products, buyers or sellers.

   Which of these does the advert focus on?

   Why do you think the advertiser has chosen to do this?

   What effect could this focus have on sales of the product?   *(Appendix E 1)*

The materials developed for senior secondary pupils based on tenor analysis focus on the relationship between the writer and the reader. I believe that senior secondary pupils are in a better position than junior secondary pupils to assess the social relations between the two because of their greater knowledge of formal grammar. In developing these materials I have focused on mood choice. I have refrained from using the term "mood" because pupils associate this term with poetry analysis. They are, however, familiar with "sentence types" and I have referred to these in the materials. These questions read as follows:-

   Pick an example of each of the following:

      a question

      a statement

      an instruction

What does the use of these sentence types reveal about the writer's attitude towards the reader? *(Appendix E 2)*

It is also necessary for pupils to be aware of the effects of choice of tense. The CDA of the text revealed that the use of the simple present tense reflected events that were ongoing. In this case, the presentation of events is reflective of the status quo as far as male – female relationships are concerned. Pupils need to be aware of the effects of the use of the simple present tense. The question on tense usage reads as follows:-

The simple present tense (Put on, he wants to do, take it off, wear it) is used in this advert.

What is the effect of this usage in this advert?

How would the effect have changed if the past tense had been used?

(Appendix E 2)

The analysis of Field of Discourse revealed that males and females are represented as being different. This is accomplished via the use of material processes. Men are represented as being dominant in relationships while women are represented as acting to lure men. The following questions focus on the writer's choice of processes:-

Show how the verbs used to describe the activities of men (take off – L6) and women (put on- L2-3 and wear – L 7) portray them as being different.

(Appendix E1)

AND

The advertiser has used antonyms to describe the activities of men (take off- L 6) and women (put on- L 2-3 & wear – L 7).

State what the use of these antonyms reveals about men and women.

Do you think the advertiser is justified in representing them in this way?

Explain your answer.

(Bear in mind the issues that concern feminists in their struggle for gender equality)

(Appendix E2)

Upon completion of classroom exercises, there is a need for pupils to carry out follow-up tasks which engage their thinking on issues dealt with in the classroom exercises. The central aim of this exercise was to raise awareness of gender representations in this text. The tasks I suggest would accomplish this purpose are:

Find an advert for men's underwear. Compare and contrast the manner in which men and women are presented in these texts. *(See Appendix E1)*

AND

Rewrite this advert so that it presents women and men in a positive manner. (See Appendix E 2).

The first task of comparing and contrasting gender representations across texts can help learners to identify instances of stereotyping that advertisers engage in. In examining the ways in which males and females are represented, pupils may be able to identify patterns across texts. In the longer term, seeing these representations places learners in a position to challenge stereotyping which is potentially disempowering.

The second task, which requires pupils to engage in rewriting of texts, helps them to think about the linguistic choices they make without having to use grammatical terminology. In accomplishing this task pupils are able to evaluate the manner in which they themselves engage in stereotyping through their own linguistic choices. The greater significance of this task is that pupils will understand that language usage is a matter of choice rather than that which follows a natural order. This awareness is crucial in developing critical language awareness. If pupils are given the opportunity to engage in such tasks on an ongoing basis, they are placed in a stronger position to contest disempowering representations they encounter in texts.

The process of conducting research would also help learners to learn important interviewing and reporting skills. The research that learners are required to conduct is:

Research the process of advertising in any publication. Find out the following:

- *Who is involved in the creation of an advertisement*
- *What criteria are used when adverts are selected for publication*

- *Who benefits from presenting any advertisement in the form that it appears (See Appendix E2)*

Research enables pupils to go beyond the text. They learn about the forces which control the production of the text. This activity makes learners aware of agents in society which control the production of texts. The activity of researching text production corresponds, to a minor extent, to the interpretation phase of text analysis. Although pupils may not be in a position to evaluate ideologies that influence the form and production of texts, they will be aware that texts do not stand in isolation, they will be aware that texts are produced to serve the interests of text producers.

5.4 RECOMMENDATIONS FOR FURTHER STUDIES ON LANGUAGE AND GENDER

Before closing I need to comment on the limitations of this study and suggest what further research is called for.

The first limitation of the study is that few texts were analysed. Although the four texts analysed are representative of four different genres, these four represent a small sub-set of the genres represented in any issue of the magazine. It is, therefore not possible to make strong claims about the representativity of what the CDA revealed. Despite the fact that the analyses revealed similarities in the representations of gender and gender relations across texts, I believe that analyses

of texts representing other genres are necessary if one is to make strong claims about the role of the magazine in promoting and sustaining gender representations.

Furthermore, I suggest that CLA materials need to be based on the analysis of spoken discourse as well as written texts. There are many ways of speaking or writing about women, which are as disempowering as the ways of writing about them than the analysis highlighted. Although teenagers may be aware of overtly derogatory forms of sexist language, they are often ignorant of how language operates in a covert manner to entrench sexism in society. There is therefore a need to start with a critical examination of spoken texts including the ones that students encounter in their daily lives i.e. those that they are exposed to in their interactions within their communities and also texts which reveal their own attitudes regarding gender representations.

There is also a need to implement similar awareness programs within the context of the community. If language usage were to contribute to a transformation of gender identities in society, one program conducted at the level of the secondary school would not contribute to this transformation. As the materials provided show, there are ways of helping people without a prior knowledge of grammar to become aware of the ideological content of texts and the grammatical choices involved. CLA can be introduced at any level of formal schooling, including that of a primary school using texts accessible to the learners. Such programs should also be part of women's empowerment programs, especially within the contexts of Adult Basic Education and Training.

5.5 <u>CONCLUSION</u>

In this chapter I have outlined factors that need to be considered in the implementation of CLA in the school setting. I have also provided an example of such materials and commented on their usefulness. I have concluded this chapter by noting the limitation of the study and making recommendations for further reasearch in this area.

I would be failing if I did not mention the value that this study has meant to me personally as an educator. In addition to bringing to my attention the manner in which texts promote ideologies and how gender is constructed through our taken for granted ways of using language, the process of developing materials has been a valuable learning and liberating experience to me.

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APPENDICES

APPENDIX A

WEAR IT FOR YOURSELF She Bear

WHY PUT UNDERWEAR ON FOR A MAN, WHEN ALL HE WANTS TO DO IS TAKE IT OFF.

Available at selected Edgars, Truworths, Stuttafords, John Orrs, Milady's and other leading stockists.

APPENDIX B

Backchat

"I got involved with a group of drug addicts."

WINNING LETTER

DEADLY NEEDLES

I was recently diagnosed as HIV positive. On the same day, I found out that I had won a bursary to study next year. The beginning and the end of my life in the same day. This past year has been a living hell for me, and, I might add, through my own stupidity. Earlier in the year, I got involved with a group of drug addicts and through using dirty needles, I contracted the disease. Due to my short-lived drug abuse, I became depressed and turned to alcohol which landed me in a dry-out centre. I have wasted 18 years of my life because I chose the cowardly way to deal with my problems. My outlook has been changed drastically and I'm going to use my remaining years to enrich others' lives. First I thought it was the end, but it is really only the beginning for me.

My message to others is: live life to the fullest because disaster strikes when you least expect it...

Anonymous, Gauteng

UNDER PRESSURE?

I'm writing in response to the recent *Confidential* letter on sexual pressure. I am 19 years old and proud to say that I'm still a virgin. I've always been popular and I've had a span of boyfriends in the past, who wanted more than just a casual relationship. They wanted someone to have sex with and if I didn't give it to them, they'd leave me for someone who would. Later on I met this terrific guy. He accepted me for the way I was and we've been together now for almost a year. I just want to tell all the girls out there, it's worth waiting for. Don't let a guy pressurize you into having sex. It's just not worth it!

M. Hanekom, Gauteng

ABORTION

I'd like to reply to the Abortion article (October, 1996). Personally I think it should be legalized. I don't think that the state should decide whether you'll have a baby or not. It's cruel, I know, but we can't just consider the baby's life. The mother's life is just as important

WHAT YOU HAVE TO SAY...

and she should be free to make a choice. I'm 16 and have a baby. No regrets, but it was my choice. It's fair that we decide for ourselves.

NO REGRETS.

The article You've Got A Friend (Oct '96) made me realize again that I made the right decision. Three months ago, my best friend and my boyfriend had a scene. She's the one who told me about it after it happened. Anyway, we've been friends for seven years and I didn't want our friendship to end because of this. I forgave her and him. She still feels guilty although I've told her not to. I'm really glad that I didn't turn my back on her. She trusted me enough to tell me even though she knew that it could have ended our friendship. All it really did was strengthen it. I love her, she's my best friend. (For the record, I'm still going out with my boyfriend. We've been going out for five months now.) Thanks again for the article and most importantly, thanks for a great mag!

Anon, Klersdrop.

A MATTER OF CULTURE?

The statistic for rape in most Muslim countries is exactly 0,01% – almost nothing! Maybe it has a lot to do with our cultural beliefs and practices. It may sound outdated, but in our Indian culture, we do not get intimate with guys until marriage. I know that this seems totally impossible to the Western nations, but one only needs to consult the stats to see the benefit hereof. Maybe it has a lot to do with our code of dress as well. We have to cover our bodies completely when we're in the company of strange males. Surely we're not the ones going backwards in the civilization stakes?

Anon, East London.

win it!

Music Mania

If yours is the winning letter, you'll be in vibe heaven as you'll win four of the latest CD's reviewed on our music page. This oughta set you in holiday spirits. Don't forget to add your name and details.

reality bytes *by Thys le Roux*

Panel 1: I WILL LOSE THAT LAST KILOGRAM! / I HATE BIANCA'S DIETS! FOR SOME REASON I ALSO HAVE TO STARVE!

Panel 2: LET'S HOPE SHE CAN FIT INTO THAT SLINKY RED NUMBER, OTHERWISE...

Panel 3: AAARRGGH!! / THAT'S DONE IT! I'M DEAD!

Martin Beck.

4 · BLUSH

APPENDIX B1

FIELD ANALYSIS

1. Under
2. Pressure
3. I'm writing in response
4. to the recent
5. Confidential letter on
6. sexual pressure. I am
7. 19 years old and proud
8. to say that I'm still a
9. virgin. I've always been popular
10. and I've had a span of boyfriends
11. in the past, who wanted more
12. than just a casual relationship.
13. They wanted someone to have
14. sex with and if I didn't give it to
15. them, they'd leave me for
16. someone who would. Later on I
17. met this terrific guy. He accepted
18. me for the way I was and we've
19. been together now for almost a
20. year. I just want to tell all the
21. girls out there, it's worth waiting
22. for. Don't let a guy pressurize
23. you into having sex. It's just not
24. worth it !
25. M. Hanekom, Gauteng.

Participants

Processes: material / relational / projecting

circumstances

APPENDIX B 2

TENOR ANALYSIS

1. Under
2. Pressure
3. I'm writing in response
4. to the recent
5. Confidential letter on
6. sexual pressure. I am
7. 19 years old and proud
8. to say that I'm still a
9. virgin. I've always been popular
10. and I've had a span of boyfriends
11. in the past, who wanted more
12. than just a casual relationship.
13. They wanted someone to have
14. sex with and if I didn't give it to
15. them, they'd leave me for
16. someone who would. Later on I
17. met this terrific guy. He accepted
18. me for the way I was and we've
19. been together now for almost a
20. year. I just want to tell all the
21. girls out there, it's worth waiting
22. for. Don't let a guy pressurize
23. you into having sex. It's just not
24. worth it !
25. M. Hanekom, Gauteng.

Red = interrogative mood

Pink = declarative mood

Blue = imperative mood

APPENDIX C

Life Style '97
Your total guide to a groovy life in '97

Scent savvy

Have you got scent savvy?
Pick out your personality type and
find your ultimate perfume.

REBEL
You're the wild, daring type who will try anything once and loves trouble. You're grounded more often than you're out and can usually be spotted sneaking out of your bedroom window around midnight. You love fast cars and noisy bikes and nobody will get you into a floral dress. You love playing hard to get and prefer to play the field rather than finding that "special guy". Guys see you as a challenge.
Best fragrance picks: Guess, Joop!, Tribe, Escape, Yardley SO!

HIP
You're an individualist who prefers to follow your heart instead of the crowd. You're most likely to be spotted at a foreign movie or a museum than raving it up at a club. You spend time with a few close friends instead of a small army of casual acquaintances. Guys see you as mysterious and you like to keep them guessing.
Best fragrance picks: Spellbound, Coco by Chanel, Charlie Express.

ROMANTIC
You're the type that cries during movies and takes home stray cats. You prefer to wear dresses instead of jeans and go weak at the knees at the merest mention of candlelight and roses. There's only one special guy for you and you lavish all your attention on him.
Best fragrance picks: Anais Anais, Tresor, Eternity, Beautiful.

OUTGOING
You spend your life outdoors and are the low-maintenance, tomboy-type. You love sports and thrive on the competition. You go after what you want especially if what you want is a guy. You are adventurous, unafraid and extremely flirtatious when it comes to love.
Best fragrance picks: Gabriela Sabatini, Calyx, New West for Women, Aromatics Elixir from Clinique.

GLAMOUR QUEEN
You live for being in style and making a statement. You have a passion for dramatic clothes and accessories and love rich, deep lip colours. You make sure you get noticed wherever you go and guys tend to look your way. You usually get what you want and you like to be in control when in love.
Best fragrance picks: Christian Dior's Dolce Vita, Obsession, Charlie Gold.

Looks like the message is in the bottle at BLUSH!

APPENDIX C 1

FIELD ANALYSIS

LIFE 'O STYLE ' 97

SCENT SAVVY

1. Your total guide to a groovy life in 97
2. Have you got scent savvy?
3. Pick out your personality type and
4. find your ultimate perfume.
5. Rebel
6. You're the wild daring type who will try anything once and loves trouble. You're
7. grounded more often than you're out and can usually be spotted sneaking out of
8. your bedroom window around midnight. You love fast cars and noisy bikes and
9. nobody will get you into a floral dress. You love playing hard to get and prefer to
10. play the field rather than finding that "special guy". Guys see you as a challenge.
11. Best fragrance picks: Guess, Joop! , Tribe, Escape, Yardley SO!
12. Hip
13. You're an individualist who prefers to follow your heart instead of the crowd. You're
14. most likely to be spotted at a foreign movie or a museum than raving it up at a
15. club. You spend time with a few close friends instead of a small army of casual
16. acquaintances. Guys see you as mysterious and you like to keep them guessing.
17. Best fragrances pick: Spellbound, Coco by Chanel, Charlie Express.

18. Romantic

19. You're the type that cries during movies and takes home stray cats. You prefer to

20. wear dresses instead of jeans and go weak at the knees at the merest mention of

21. candlelight and roses. There's only one special guy for you and you lavish all your

22. attention on him.

23. Best fragrances pick : Anais Anais, Tresor, Eternity, Beautiful.

24. Outgoing

25. You spend your life outdoors and are the low-maintenance, tomboy-type. You love

26. sports and thrive on the competition. You go after what you want especially if what

27. you want is a guy. You are adventurous, unafraid, and extremely flirtatious when it

28. comes to love.

29. Best fragrance picks : Gabriela Sabatini, Calyx, New West for Women, Aromatics

30. Elixir from Queen.

31. Glamour Queen

32. You live for being in style and making a statement. You have a passion for

33. Dramatic clothes and accessories and love rich, deep lip colours. You make sure

34. you get noticed wherever you go and guys tend to look your way. You usually get

35. what you want and you like to be in control when in love.

36. Best fragrances Picks : Christian Dior's Dolce Vita, Obsession, Charlie Gold.

37. Our Fave Fragrances

38. Here, the scents our Blush

39. Staff members wear:

40. "Byzane by Rochas is my number one

41. favourite. It's very rich and sensual"

42. –Anita, Copy Editor

43. "I like Allure by Chanel. It got a really cool

44. bottle"

45. –Janine, Art Director.

46. "Eau De Issy by Issy Miyake is the best. I like

47. it because it's so unusual"

48. –Kerese, Editor

49. "My best is Safari by Ralph Lauren. Don't ask

50. me why … I like the bottle"

51. – Alison, Fashion Editor.

52. Looks like the message is in the bottle at

53. Blush!

54. WHAT GUYS LOVE

55. Check out his stars sign to

56. Find out what scent he

57. likes on you:

58. Fire signs : Aries, Leo, Sagittarius.

59. What he'll love on you: feminine florals, like

60. Estee Lauder Pleasures, Guerlain Champs-

61. Elysee

62. Earth signs: Taurus, Virgo, Capricorn

63. Ehat he'll love on you : sporty, natural scents,

64. Like cK one, Polo Sport woman.

65. Air signs: Gemini, Libra, Aquarius

66. What he'll love on you: fresh sparkling, crisp

67. fragrances like Aqua di Gio, Chanel Allure.

68. Water sins: Cancer, Scorpio, Pisces.

69. Mega – mysterious scent like Eoiste, Chloe

70. Narcisse.

PARTICIPANTS

PROCESSES: MATERIAL / RELATIONAL / PROJECTING

CIRCUMSTANCES

APPENDIX C 2

TENOR ANALYSIS

LIFE 'O STYLE ' 97

SCENT SAVVY

1. Your total guide to a groovy life in 97
2. Have you got scent savvy?
3. Pick out your personality type and
4. find your ultimate perfume.
5. Rebel
6. You're the wild daring type who will try anything once and loves trouble. You're
7. grounded more often than you're out and can usually be spotted sneaking out of
8. your bedroom window around midnight. You love fast cars and noisy bikes and
9. nobody will get you into a floral dress. You love playing hard to get and prefer to
10. play the field rather than finding that "special guy". Guys see you as a challenge.
11. Best fragrance picks: Guess, Joop! , Tribe, Escape, Yardley SO!
12. Hip
13. You're an individualist who prefers to follow your heart instead of the crowd. You're
14. most likely to be spotted at a foreign movie or a museum than raving it up at a
15. club. You spend time with a few close friends instead of a small army of casual
16. acquaintances. Guys see you as mysterious and you like to keep them guessing.
17. Best fragrances pick: Spellbound, Coco by Chanel, Charlie Express.
18. Romantic

19. You're the type that cries during movies and takes home stray cats. You prefer to

20. wear dresses instead of jeans and go weak at the knees at the merest mention of

21. candlelight and roses. There's only one special guy for you and you lavish all your

22. attention on him.

23. Best fragrances pick : Anais Anais, Tresor, Eternity, Beautiful.

24. Outgoing

25. You spend your life outdoors and are the low-maintenance, tomboy-type. You love

26. sports and thrive on the competition. You go after what you want especially if what

27. you want is a guy. You are adventurous, unafraid, and extremely flirtatious when it

28. comes to love.

29. Best fragrance picks : Gabriela Sabatini, Calyx, New West for Women, Aromatics

30. Elixir from Queen.

31. Glamour Queen

32. You live for being in style and making a statement. You have a passion for

33. Dramatic clothes and accessories and love rich, deep lip colours. You make sure

34. you get noticed wherever you go and guys tend to look your way. You usually get

35. what you want and you like to be in control when in love.

36. Best fragrances Picks : Christian Dior's Dolce Vita, Obsession, Charlie Gold.

37. Our Fave Fragrances

38. Here, the scents our Blush

39. Staff members wear:

40. "Byzane by Rochas is my number one

41. favourite. It's very rich and sensual"

42. –Anita, Copy Editor

43. "I like Allure by Chanel. It got a really cool

44. bottle"

45. –Janine, Art Director.

46. "Eau De Issy by Issy Miyake is the best. I like

47. it because it's so unusual"

48. –Kerese, Editor

49. "My best is Safari by Ralph Lauren. Don't ask

50. me why … I like the bottle"

51. – Alison, Fashion Editor.

52. Looks like the message is in the bottle at

53. Blush!

54. WHAT GUYS LOVE

55. Check out his stars sign to

56. Find out what scent he

57. likes on you:

58. Fire signs : Aries, Leo, Sagittarius.

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70. Narcisse.

Declarative

Imperative

Interrogative

APPENDIX D

GOT A BODY BEEF? LET US PICK THE BONES

Beauty
Q & A

trophy

Q I'm thinking of having an operation on my ears as they stick out badly. What's involved in this process and are there any disadvantages?

A The op will involve being in hospital for a day or two and it's important that you ask around and get references as far as specialists and hospitals go, before you choose one. In the actual op, the cartilage and the skin that joins the back of the ears to the scalp, is snipped, pulled tighter and joined, so that your ears lie closer to your head and do not stick out as much. There are no real disadvantages, as long as you consult a reputable surgeon and hospital, and take care to keep the small wound covered and cleaned, as prescribed, for a few weeks after the op. To hide your trophy ears in the meantime, do the obvious and wear your hair down, over them, or pulled into a low pony so that the hair pulls over the ears and flattens them slightly.

Afro Freak-Out

Q I suffer from the "big hair" syndrome. Every day is a bad hair day for me because my hair is so curly. I can't find products to tame it and cutting it won't help either. Any suggestions?

A Try to keep your hair to one length as this style is easier to get away with, when you have "big hair". How about tying your hair up (you can get way-cool grips and hair bands in stores these days)? Another suggestion is to spritz your hair in the morning to dampen it, comb through some frizz-control gel and away you go!

Q No matter how careful I am when I go out, my mascara always ends up running. How do I give it more staying power?

A Firstly, wipe your mascara wand to get rid of any clumps of black soot. Apply a single coat of mascara (two coats means that you have twice the chance of ending up with black eyes), working from the bottom of your lashes and wiggling the wand towards the tips. It might be advisable to check out waterproof mascara if you're planning a hectic evening, as this is totally smear-proof. (It may sound obvious - but be sure to get the correct make-up remover as waterproof products are pretty stay-fast.)

siren red

Q I've always had red hair, but as the years have worn on, my hair has become more brown looking. If I had highlights added, would it enhance my natural red hues, or will I just look like a total freak?

A To avoid freak-stakes, opt for either low lights or a colourinse. Highlights add blonde shades to your hair, not red. You need to have a few red, mahogany and/or auburn streaks pulled through your hair – these will look a lot better than highlights and far more natural for a redhead. Speak to your hairdresser if you're in doubt.

Anti-Smear Tactics

Every summer, I come out in freckles. Is there any way to get rid of and prevent them?

Freckles are uneven spots of melanin that are stimulated to the skin's surface by the sun attacking your skin. Therefore, it's only logical that to prevent them, all you need to do is apply a sunblock (go for one with an SPF of 15 or more). To get rid of them is impossible. To lighten them or lessen their intensity, get hold of a moisturiser or a lotion that contains AHA's (alpha-hydroxy acids) and apply this daily. Don't forget to exfoliate gently twice a week, so that the skin is in optimum condition to receive the AHA's. To minimise the appearance of the freckles, use a facial self-tanning lotion and apply this correctly. This will make the rest of the face browner, and therefore the freckles will seem lighter. Just for the record, guys dig freckles, so instead of hiding them, why not play them up and use tinted make-up shades to enhance that sex appeal?

APPENDIX D 1

FIELD ANALYSIS

1. Spots are in?
2. Every summer, I come out in freckles. Is there
3. Anyway to get rid of and prevent them?
4. Freckles are uneven spots of melanin that are stimulated to the skin's surface by the
5. Sun attacking your skin. Therefore, its only logical that to prevent them, all you need
6. to do as apply a sunblock (go for one with an SPF of 15 or more). To get rid of them
7. is impossible. To lighten them or lessen their intensity, get hold of a moisturizer or a lotion
8. that cotains AHA's (alpha-hydroxy-acids) and apply this daily. Don't forget to exfoliate gently
9. twice a week, so that the skin is in optimum condition to receive the AHA's. To minimize the
10. appearance of the freckles, use a facial self-tanning lotion and apply this correctly. This will
11. make the rest of the face browser, and therefore the freckles will seem lighter. Just for the
12. record, guys dig freckles, so instead of hiding them, why not play them up and use frosted
13. make-up shades to enhance that sex appeal ?

PARTICIPANTS

PROCESSES: MATERIAL / RELATIONAL / PROJECTING

CIRCUMSTANCES

APPENDIX D 2

TENOR ANALYSIS

1. Spots are in?
2. Every Summer, I come out in freckles. Is there
3. Anyway to get rid of and prevent them?
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12. record, guys dig freckles, so instead of hiding them, why not play them up and use frosted
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DECLARATIVE MOOD

IMPERATIVE MOOD

INTERROGATIVE MOOD

APPENDIX E 1

SUGGESTED MATERIALS FOR GRADE NINE PUPILS BASED ON THE "SHE BEAR" ANALYSIS.

1. What is the connection between:-

    1.1 the picture and the product being advertised?

    1.1 the picture and the writing on the first page?

2. Who's this advertisement directed at? From the options given below, pick

    the option or options, giving reasons for your choice:

    a)   all women

    b)   a young woman

    c)   a liberated woman

    d)   a woman who wishes to attract a man

    e)   a woman who wishes to be liberated]

    f)   a woman who has a good figure.

3. Adverts can focus on products, buyers or sellers.

    3.1 Which of these does the advert focus on?

    3.1 Why do you think the advertiser has chosen to do this?

    3.1 What effect could this focus have on sales of the product?

4. Show how the verbs used to describe the activities of men (take of – L 6)

    and women (put on L 2-3 and wear – L 7) portray them as being different?

5. What message does this advert send out:

    5.1 to women ?

    5.2 about women ?

    5.3 about men ?

FOLLOW – UP TASK

1. Find an advert for men's underwear. Compare and contrast the manner in which men and women are represented in these adverts.

APPENDIX E 2

SUGGESTED MATERIALS FOR GRADE 10 PUPILS BASED ON THE ANALYSIS OF THE "SHE BEAR." ADVERTISEMENT

1. To what extent does the picture match up with the wording on the first

    page ?

2.

2.1 Compare the reaction of the reader to the advert to what it would have

    been if the

      picture had been only that of the product .

2.2 Explain the difference in reaction.

3.

      3.1 Pick an example of each of the following:

        3.1.1 a question

        3.1.2 a statement

        3.1.3 an instruction

        3.2   What does the use of these sentences types reveal about the

writer's attitude towards the reader?

4. The simple present tense (put on, he wants to do, take it off, wear it) is

    used in this

    advert.

    4.1 What is the effect of the use of this past tense?

4.2 How would the effect have changed if the past tense had been used?

5. The advertiser has used antonyms to describe the activities of men (take off- L 6) and women (put on L 2-3 and wear – L 7) .

5.1 State what the use of these antonyms reveals about men and women.

5.2 Do you think that the advertiser is justified in representing men and women in this way ? Explain your answer.

(Bear in mind the issues that concern feminists in their struggle for gender equality)

6. What message does the advert send out

6.1 to women ?

6.2 about women ?

6.3 about men?

FOLLOW – UP TASK

Rewrite this advert so that it presents women and men in a positive manner.

RESEARCH TOPIC

Research the process of advertising in any publication.

Find out the following:-

- who is involved in the production of an advertisement.

- what criteria is used when adverts are selected for publication.

- who benefits from presenting the advertisement in the form that it appears.